

THE CATHOLIC ART QUARTERLY



1954 MICHAELMAS VOL. XVII. N. 4

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In practice, and particularly in "art criticism," the clergy are apt to make illegitimate application of the principle of the "lesser good." If you complain of a commercial Madonna, they like to say, "This may not be what you highbrows call a fine picture, but it is excellent in its way, which is the way of humble folk; and you have no right to despise it." To which you reply (or perhaps daren't reply): "I'm all for humble art side by side with grand art. If you want a Madonna for the church, get one painted by one of your school children under twelve. It won't be as good as Cimabue, but it will be certainly good in its way. I shouldn't dream of complaining of it, and your humble folk can't think it highbrow. But your mass-produced Madonna isn't a lesser good, it is as nearly completely bad as anything can be without ceasing to exist."

Walter Shewring, in the course of a letter on other matters.

THE "INCOMPETENCE" OF CHILDREN

The first issue of the *Catholic Art Quarterly* (then entitled the *Christian Social Art Quarterly*) was published in the fall of 1937, almost seventeen years ago. In it appeared the following extract from a letter:

"Children should not be allowed to use religious ideas in their drawings, since they cannot appreciate the subject. This practice teaches them irreverence because they produce only badly proportioned, distorted figures, which to them are laughable. In laughing at them, they laugh at, or learn to laugh at the sacred object they represent.

"In time, they may learn to produce better proportioned, more realistic figures, but even if they should do so, the repeated production of badly drawn figures will impress distorted forms on their minds and produce a liking for the grotesque.

"Lastly, not even every artist should attempt, for example, a Madonna, much less should children do so." — S. O. (Not an artist)

This objection was followed by two able replies, each written by an art teacher and stating that as a matter of experience, children do not see their own work, however

technically imperfect, as ludicrous.

In the following issue of *C.S.A.Q.*, S. O.'s objection was reprinted, and was followed by four longer and more formally arranged replies, written by Adé de Bethune, Graham Carey, James Paul McCarthy, and Elizabeth Ward Perkins, as well as by three shorter defenses of children's religious drawing, by teachers of art in grades 5, 6, and 8. Every one of these nine printed comments on S. O.'s original statement was in hearty disagreement with it.

Seventeen years is a long time, and much has been written on this subject in the *C.A.Q.* in the interval, but there are still many teachers who feel as S. O. did when our first issue was published. Just recently, the question on which the following symposium is based, was submitted by a young teacher.

Together with three answers that have been written in reply to this particular question, we are reprinting excerpts from the four longer essays which appeared in the second issue of the *C.S.A.Q.* which is now out of print. Space prevents reproducing them *in toto*, as we would otherwise like to do. We consider a clear understanding of this topic of the greatest importance to anyone who is concerned with the teaching of the arts and of religion.

SYMPOSIUM

SHOULD CHILDREN DRAW RELIGIOUS SUBJECTS?

Question: Having received my training in art in a Catholic college, I was recently appointed teacher of art in a Catholic elementary school. In October, I encouraged the children in the primary division to make illustrations for a mural depicting the mysteries of the rosary. During the course of the work, one member of the faculty intimated that the children's drawings of these religious subjects were blasphemous. When the mural was completed, and the children had hung it in the classroom, the principal voiced her objections to such "crude drawings" as "unsuitable to religious subjects" and personally removed the mural.

I know that the children profited greatly by making this mural, but I am not sure whether or not there is some truth in what the principal and a few of the other teachers said.

M. H.

In order to make a judgment in this symposium and to convince both the young art teacher and the principal, we would have to be as King Solomon, wisest king of Israel. He, alone, was wise enough to make peace in a woman's argument. Yet Wisdom in the Old Testament was both a woman and a mother. She alone, of all creation, would have the understanding heart to judge sympathetically and rightly. Many a time, as a mother standing between our own daughters, we have paraphrased Solomon's prayer, "O God, give to your servant an understanding heart to judge your children and discern between good and evil." Sometimes "He hath made my mouth like a sharp sword." Sometimes "my words will be as the dew," yet it is always necessary to stir up the motherhood within you to say your say — wisely. Here is ours:

Truly, we sympathized with you as a young art teacher. It takes a lot of encouraging to teach art to primary children. To illustrate the mysteries of the rosary seemed to you to be such a perfect pictorial subject, didn't it? We remembered how we, too, as a young teacher, were so enthused to find a new and exciting project

for the children. Why, we even ended the first semester with a family of pigeons in our third grade room.

We know, you and I, that religious subjects most certainly do have appeal and interest for the small child. The question which all three of us would have to decide very honestly is: Was the making of the mural — our adult plan — superimposed on docile children or was it their own creative idea? The three of us, you and I and the principal, know that the educative value would be in proportion to the active experience which the children had. If this mural were planned by teacher, promoted by teacher, and completed for the glory of teacher, I doubt if the children profited as much as you think, even though they executed the design. Remember, too, there is also the question of whether such a series of religious subjects would be simple enough for young children's initiative, planning, and drawing. There is such a danger that every Annunciation will look like the picture in last year's Reader, and did you notice how the Nativity had the same angels which you drew on the blackboard at Christmas?

The second question I would like to ask of you, the principal: Once the subject was

proposed to the children, how could such "crude drawings" be blasphemous? Surely, the only intention which the children had was to express their ideas and, thus, to please you and their teacher. How true it is that, for a creative act to be truly artistic, the maker must have materials which he knows and knows how to use. Evidently, these drawings were poor in execution because the children were untrained in the technique of drawing. Because of this lack of power, would you judge that the children were blaspheming? God help us if that is the premise which He will use in judging us!

There is nothing I have ever made either to express God or his goodness or his glory, which was adequate or suitable. Still, if I should prevent my child from drawing God or Our Lady, I should be guilty of fragmentation. This child which God has lent me is a whole. His life is a whole, and God is the whole end of that life. I have no right to say: you cannot express God because you do not know how. Nor do we have the right to prevent our children from being witnesses of God with their brush.

Christ, himself, became incarnate and took the most inadequate instrument of a human body to express God. He sent forth his apostles to the ends of the earth to give witness that he, too, was God, yet not one of his followers could speak or write or preach as effectively as he. Even today, he sends out these little children to extend the work of his Mystical Body, and somehow I recall that he said these little children did a pretty good job of it. If you say that they must not express God until they are able to do so, you will be cutting off their Christian spirit at its source. This source, as you know, is our active participation in the work of Christ. You and I have only our poor powers to use, but only by using them do we grow strong. We would not prevent an infant from kicking until he is able to walk, because if we did, his legs would be too weak to hold him. Since religion is the

going-to-Christ of this whole child, we dare not warp him into a little secular cripple by saying that his art is too unworthy to speak of God.

The last question which I would like to ask both principal and teacher is: What is the final use for the mural? If the doing of it was a gift to God which taught the children how much they must learn and gave them courage to learn it, then we are sure that Our Father loved their efforts. If, however, the mural must be displayed for the honor and glory of Grade II and is allowed to hang around until all forty children begin to see the long black beard of St. Joseph as a point of dogma, then I, too, would vote to burn it. Art exhibitions for children's work are such "show-off" affairs, but that suggests another symposium.

Mrs. Alfred Berger

2

It is a strange thing that many adults, uninitiated in child psychology and the psychology of learning, and perhaps even more completely strangers to these sciences as they are related to the art of small children, feel that they have full competence to judge the artistic expression of children. I have often wondered at this presumption. Parents and educators would not think of asking a novice in music or literature to play like a master or to compose in a finished style. But when it comes to drawing or painting, nothing less than a "correct" technique will do.

What is a correct technique? It is, usually, what the adult prefers in a finished work of art, according to his own standards of adult perfection. And who can judge how low, mediocre, or high the taste of any individual is? (If one were to judge by the things that a vast number of our Catholic people, teachers and parents alike, buy each year, it would be quite an astonishing revelation of tastes!)

What are the particular things that might make a child's work seem to be

crude in the estimation of an adult? One of the most obvious is immaturity. It often takes many years of practice to achieve a finished technique. Many masters spend a life time seeking for perfection in their work. Certainly, we cannot expect adult achievement of a small child. Even when a child has sufficient muscular coordination, developed by repeated experiences in a given technique, his intellectual and emotional powers need to be developed also. A small child grows and develops slowly and he must be given opportunities for repeated practice if he is to acquire skills of any kind. During this time he needs the constant understanding and encouragement of adults.

On the other hand, the drawings which these children made may have been neither crude nor unsuitable. It is possible that adults are not prepared to recognize the child-like, straightforward expression of ideas stated simply in a given medium. Too often, perhaps, adults look for something similar to the weak, watered-down "creations" sold by the purveyors of religious pictures. Would that they could recognize what is good and strong in our children's drawings, so that their work might eventually replace what we are now offered in our markets for religious goods.

In the particular instance cited, the words, "blasphemous," "crude," and "unsuitable" were used in regard to the works of the children. Now, works of children may be crude because of their lack of skill; it could happen that they may be considered, in a specific instance, unsuitable for a particular purpose; but that any child reared in a Catholic home, educated in a Catholic school, and doing his work under the direction of a Catholic teacher, would create something blasphemous, is unthinkable.

We plead, not merely for freedom for a child to express his own ideas to the best of his ability, but for justice.

Sister Marie Pierre, C.S.J.

Before condemning or defending, I would like to clarify the meaning of the two terms: "blasphemous" and "crude." According to Webster, "blasphemous" is "uttering or exhibiting anything impiously irreverent." "Blasphemous" implies "intentional indignity or defiance offered to God or sacred things." "Crude" means "wanting finish, grace, tact, taste, or other quality characteristic of maturity or culture."

What I would like to point out from the start, is the fact that the drawing of primary children, whether of secular or religious subject matter, will, of its very nature, be *crude* but rarely, if ever, can it be *blasphemous*! For ten years I have worked intimately with primary children in art education, and never during this time, nor before nor since, have I seen "blasphemous" drawings or paintings, and never have I seen young children's normal and honest drawings and paintings that were *not* "crude," that is, lacking in "characteristics of maturity." They are crude *because* maturity has not yet been reached. Now, because crudity is a natural characteristic and *not* intentional, "blasphemy" is ruled out.

Anyone who knows the primary child understands that he is in a unique process of development which embraces not only intellectual and physical growth, but also perceptual, emotional, social, aesthetic, creative and spiritual growth. To deny this is to deny the plan of our Divine Creator. A "mature" drawing produced by a primary child can be nothing less than a lie, and the guilt, either directly or indirectly, is in the adult who has encouraged deceit, or dictatorially interfered in the creative process and, therefore, in the child's total growth.

Now, what are some of the "crudities" in children's work? Let us consider only the major one, around which, possibly, all

the others hinge: **DISTORTION**. The young child (not consciously) exaggerates what is important to an understanding of the message he is trying to express. What he gives us is *actual* rather than *visual* truth. Naturalistic devices — perspective, “pretty” faces, unnecessary details, etc., are



not in the child's graphic vocabulary. Being still very close to God, he states the truth in simple terms. Because it is true and good, it is beautiful. How could it be blasphemous?

I can recall a number of very charming expressionistic illustrations by young children; I mention just one — Christ and the Storm at Sea — the frail boat with apostles extremely tiny in proportion to the giant Christ who stands majestically, triumphantly calming the angry elements as well as the excited apostles. The colors and crayon strokes vigorously tell the story, too — it is anything but a “pretty” picture, but it is reverent and powerfully meaningful in the crude but symbolic distortions. This and many other similar illustrations have repeatedly haunted me with the idea of the great similarity between a child's mode of creative expression and that exemplified in the work of artists in all great religious cultures, especially the Egyptian, the Oriental, the Romanesque, and even in the renaissance of our sincere Moderns. I am making a collection of slides of these cultures and of children's work to show the parallelism in characteristics, particularly these: distortion in size, use of base line, X-ray, mixture of front and profile views, etc. I hope that some day the *C.A.Q.* will feature a symposium on just this phase of

“child” art or, better yet, that a book will be published and that a generous supply of good illustrations will make the point clearer than I have been able to do. However, I think the important thing to remember is that, as other sincere artists of any true culture, the child (until he has been spoiled by adults) is so very honest and reverent in portraying the religious truths and the stories of his heavenly friends, that we must not only accept them, but become as little children in seeing the drawings as they are really meant to be. The crude drawing is crude because it is portraying actual rather than visual truth in symbolic rather than naturalistic rendering by an immature human being. For the child, it is a prayer and reverent homage — never a blasphemy.

Sister Mary Joanne, S.N.D.

4

We all believe that it is only through practice that we can learn anything. By cooking for a long time we may become good cooks, or by driving a car for a while we can learn to be drivers. Unless we play a lot of scales and exercises daily, we cannot hope to become proficient pianists.

A child should get acquainted (in a simple way) with his notes and his piano or his violin while he is little, if he expects to play difficult pieces by the time he has grown up. If he puts off learning until he is full grown, then he will have to begin with “baby pieces” when he is a man, and that would, indeed, be humiliating. Likewise, I do not see how a child can be kept from drawing religious pictures until he has reached maturity, because he will never learn to draw them unless he goes through the practice of actually doing it.

Granted, then, that beginner's work is crude, you seem to fear that the children would laugh at their own crude efforts, ridiculing them. May I say that such a case has never once occurred in my experience with children? And the reason for that is the following: While children are begin-

ners at drawing pictures, they are also beginners at appreciating them. Thank Providence for this healthy state of affairs or they would never have enough courage to learn anything at all.

As a child grows up, of course, he will find out his mistakes. But thanks again to Providence, normal growth is a sufficiently slow affair to prevent utter discouragement which would cripple his progress forever.

A child, therefore, does not see — to its full extent — the crudeness of his work, which amounts to saying that he sees only what is sincere, honest, and beautiful about it. It is, therefore, not possible for the deficiencies or the distortions to become engraven in his mind. He (normally) looks only for the beauty of his work, remaining unaware of the imperfections. He forever strives to correct what minor mistakes he sees, aiming in everything to reach the perfection which he is slowly learning to appreciate better and better.

Children will make grotesque caricatures only when some "smart" person has come around and made fun of their sincere, if crude, attempts. Then they may suddenly realize their inability, and despairing to outgrow it, decide to make a business of turning out funny things. This applies as well to clowning and making funny faces as to caricatures. Because little Alice cannot dance or sing as well as big Mary, she decides to do funny stunts and act as a clown. We see people who remain all their lives victims of this clowning perversion. This sophisticated sneering is what made them see evil where they had seen none. It truly made them lose their innocence, and we can say that ridiculing a child's honest, if imperfect, efforts is the worst way of giving scandal.

Does that answer your doubt about artists' unworthiness to attempt profound subjects? The world's greatest artist has no more right to consider himself worthy of approaching a sacred subject than has a child. Even the most skillful is still too crude to understand them, much less to

represent them adequately. If, then, the best artist is not worthy to represent our Lord — who is? Shall we have to do without any art at all?

Adé de Bethune

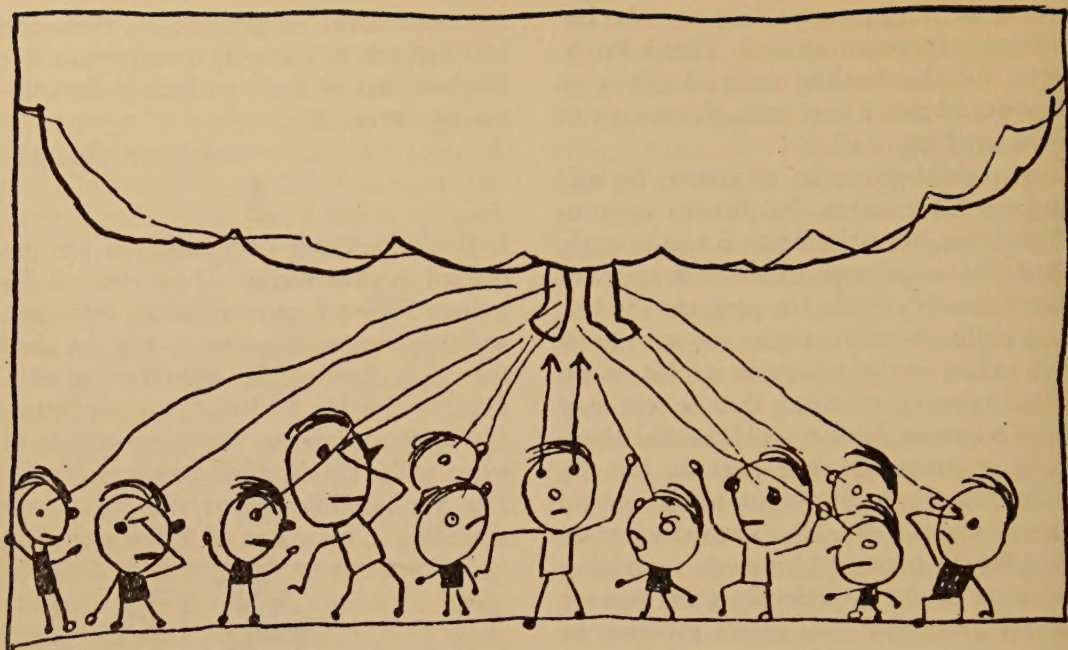
5

It is obvious that little children are untrained in observation. Their ideas of the human body are extraordinarily restricted, and they impose on material only the ideas that they have. "The drawings of children," wrote Mr. F. Boas,¹ "are not primarily memory images, but compositions of what, to the child's mind, seems essential." The young child draws the figure not according to his vision of it, but according



to his knowledge. Like the rest of us he only remembers those things that seem important. Important is the head with its eyes and mouth, for by eyes and mouths he learns to judge the intentions of the giants around him. Arms and legs are important, and especially the fingers and toes with which they are garnished. The torso is of relatively little importance, usually less than the vertical row of buttons which ornament it. Big things are important and small things not important, so the interest-

¹ F. Boas, *Primitive Art* (Oslo. 1927.) pp. 16, 74, 78, 140. Quoted by Dr. Coomaraswamy.



2 THE-ASCENSION.

ing parts of the body are drawn larger than the uninteresting. A figure is often no more than a putting together of head, eyes, mouth, fingers, and buttons.

The artistic method used by the child is the same by which all great works of art have been produced. "Their clumsiness (that of the primitives)," writes Maurice Denis, "consists in painting objects according to their habitual knowledge of them, instead of painting them, like the moderns, according to a preconceived idea of the picturesque or the aesthetic."²

The seven year old child who draws the twelve Apostles thus, is an artist in the great imaginative tradition. He composes, as did Botticelli, Blake, and Turner. He draws what his mind knows, not what his eye sees. But the painter who works from vision rather than from imagination, who learns to draw by the shadows and paint by the color values, can never be a great painter. He can only, after years of patient training, copy the appearances of things that will hold still for him in light that

will also hold still. In a north light he can paint the portraits of quiet sitters, he can paint still life, and quiet landscapes. But he can never paint figures in real action, nor fluttering draperies, nor storms of wind and rain, nor the raging sea, nor flames, nor dragons, nor angels, nor apocalyptic visions, nor any of those things which the eye has not seen. The little child can draw these things. He is unimpeded by the conviction that he can only draw what he can copy the appearance of. He is still in the fairy land inhabited by the great artists. He may grow up to be a great artist himself. He will not do so if we teach him to laugh at his own honest work.

The little child does not see his work as grotesque or funny. He is perfectly serious about it. The circle with the dots and the curved line, supported by jointed stalks for arms and legs, however inadequate from our point of view, is adequate from his. If he had observed further significant facts about the body, we may be sure he would have put them in. He does not put them in because, as yet, his mind is not informed by them.

² Quoted by Maritain, *Art and Scholasticism* (New York: Scribner's, 1933.) p. 189.

And it is equally obvious that his hand is not yet dexterous. He has little technical skill. He never will have more, unless he begins to build it up by the only method by which it can be acquired — practice, work. Maritain says that “the artist who has the habit of art and the quivering hand — *Che ha l’habito de l’arte e man che trema*— produces an imperfect work but retains a faultless virtue.”³ The child artist is of this sort. He is untrained, but as yet he is on the right road, and working in the great tradition.

Those who see indecency and ugliness in the sincere work of young children are usually the same who are unable to see beauty in any primitive or abstract art, ancient or modern. To them, art is only good if it is naturalistic or derivative; objects of art are only beautiful when they reflect the beauty of some other thing, not when they show forth a glory that is their own. Such people do not look at things directly and on their own merits, but always obliquely and in terms of something else. This is the popular fallacy regarding art and beauty, which we have inherited from the Italian Renaissance. It is widely held but quite uncatholic.

On the contrary, according to the principles of Catholic philosophy, a work of art, like a creation of God through Nature, is the imitation of nothing except its own idea or form. Its beauty, like its goodness and its truth, is its own. If it is well-made, it has much beauty. If it is ill-made, it has less. The work of young children, limited as is their knowledge, and untrained as are their hands, often has much.

As long as we entertain false ideas of art and beauty we will be unable to help the cause of art, religious or profane. We will be unable to criticize or evaluate works of art, and will be able to enjoy none except the base sort to which we happen to be accustomed. We will be unable to appreciate the works of young children.

We will, therefore, be unable to give them the encouragement that is their due. We will tend to convince them, as we ourselves have been convinced, that only exceptionally gifted people can draw and paint, and that they are not among the number of those especially favored ones. While trying to help the cause of art we will be actually impeding it. We will not be able to take our part in the movement of Catholic artistic regeneration by which we hope to serve God and our neighbor.

Graham Carey

6

The letter suggesting that children be kept from drawing religious subjects on the ground that the crudity of such drawings inspires in these children disrespect for religion, reveals a prevalent confusion which is worth some further comment.

The error is a misunderstanding of the whole teaching process. It consists in a confusion between concepts and symbols. Concepts are educational ends and symbols are educational means.

Now in every subject which a child studies there are two disciplines to be mastered: the discipline of being, that is the facts themselves; and the discipline of convention, that is the (conventional) symbols by which we teach or talk about those facts.

An example from mathematics will make this point clear. That one-half is equal to two-quarters is a fact, imposed on us by the discipline of being. It can readily be shown to be true quite independently of any conventional symbols men have devised for representing these qualities. $1/2 = 2/4$ is another conventional way of stating that same truth. The equality here is a fact of being. Man did not create it, and it is in no sense his work, or dependent upon him. Man did create the symbols by which he represents these qualities. They are man’s work and dependent upon agreement among men. There are an infinite

³ *Ibid.* p. 13.

number of possible symbols — anything that men agree upon to represent these concepts will serve. Man cannot change in any way the fact of the quantitative equality which exists between one-half and two-quarters; but he can talk about that equality in an infinite variety of ways.

To comprehend mathematics one must submit to both disciplines, he must understand both the *facts* of quantity and the *symbols* for quantity. The relationship between the two disciplines must be made clear to him, and this can certainly be done best by beginning with the discipline of being. There the child and teacher meet as equals before the *facts* of God's creation. Once a child sees that one-half does equal two quarters, he is as clear about it as the teacher is. That the teacher has known this for fifty years and the child only for fifty seconds makes not the smallest difference. It is equally clear to both — equally true for both — and equally independent of both. With symbols, of course, the teacher is at a great advantage because of his experience with them. He should, therefore, always try to meet the child first in that discipline in which they are on common ground, for when a child comes to a teacher to be taught mathematics, he is in subjection, not to that teacher, but to the facts of mathematics — that is, to the realities of quantity. Once the child has been helped to form correct concepts of quantity, once he is clear in the discipline of being, he will be eager to learn the symbols by which to talk about those concepts.

It is the same in the teaching of any other subject — religion most emphatically included. We wish to teach religious truths, but we cannot do this by beginning with bare symbols. The child who is taught to repeat answers out of a catechism without really knowing what he is saying is not being taught religion. To teach the child religion is to help him to acquire the truest possible ideas of religion. That is what matters first of all and it can be done in a number of ways. One excellent way is

to ask the child to draw pictures of what he has been taught. This method serves the double purpose of helping him to clarify his concepts for himself, and to communicate those concepts to his teacher, a medium different from that through which he received them, and thus receive the benefit of comment and further instruction.



That the child laughs at these drawings of his is sheer nonsense. They are his way of expressing his religious ideas, and they satisfy him. He does not even think them crude until some misguided — and I fear too often uncharitable — adult makes this meaningless comment, and inspires the child's ridicule by his own. As the child grows he will want better technique, and will work for it when his own drawings no longer satisfy him. It is then his teacher's business to help him to this. But to insist that a child shall not draw religious subjects until he can draw them as an adult artist would, is as absurd as it would be for some missionary to insist that a pagan people be taught no Catholic truths until they could express them in Latin, the official language of the Church.

Now this obsession with symbols to the exclusion of concepts, does more than any-

thing else in these days to bedevil education. Mathematics is not taught as the science of quantity, but rather as the mere manipulation of symbols. Naturally those so taught never come really to understand quantity or even to recognize it when they encounter it. Witness the easy way in which usurious rates of interest can be completely hidden under such glib phrases as "easy payments."

The physical sciences are taught as names and formulae, with vague notions about "progress" and "man's increasing control over nature." The fact that man's "control" over nature is dependent upon his knowledge of natural laws, and his obedience to those laws, is not taught. The plain truth is that man, if he is to succeed, must control himself. "Popular Science" gives just the opposite impression.

History, which should be "a resurrection of the flesh," is taught as a mere collection of dates, names and lists, "the eight reasons for the fall of the Roman Empire," for instance.

Religion fares no better. Such teaching makes of it, indeed, in Hamlet's phrase, "a rhapsody of words." In fact, religion fares worst of all, for it has to bear the brunt, not only of the bad teaching in its own classrooms, but of that in all the other classrooms as well. One hears much in these days of the secularization of education; but this criticism seems always to stop with a demand that religious instruction be given in schools. The truly tragic secularization of education consists in the teaching of all subjects in a way which leaves out the discipline of being, and so creates in children's minds the notion of a man-centered universe. People so taught find religious truths difficult and sometimes even impossible to comprehend.

The fact that this type of teaching goes on all around us in the name of education does not justify us Catholics in copying it. It should not take a great deal of insight to detect its Puritanical and Jansenist flavor. Certainly, it has no justification in any

scheme of education calling itself Catholic. In our doctrine and our philosophy we have sure guides which it is our plain duty to follow. As we study and apply the *philosophia perennis*, we become increasingly clear ourselves, and we shall, thus, not only avoid these pitfalls in our own teaching but we shall be able to help, in a spirit of good Christian charity, many of our baffled non-Catholic fellow creatures. All about us are evidences of a growing dissatisfaction with present educational systems. We, Catholics, have the opportunity to lead the way to better things. What excuse can we offer, if we do not do so?

James Paul McCarthy

7

As drawing is a natural language, we express in visual form what is in our minds. The reason why the earliest years are most important in education is that then the mental intake is so extraordinarily rapid that the children have a greater store of experience than we realize. They have observed and compared at a rate impossible to the average adult. It may well be that one of the qualities of genius is the retaining of this tempo both of pace and of vivid interest throughout life.

If religion is to be the basis of a child's daily thought, it must be woven into the fabric of experience from the start; otherwise, it will be an outside element put on for Sundays and holy days without roots in the mind or the emotions. As a natural human being, a child measures experience through expression and uses his language to tell what is in his mind. The more important to him the subject, the greater the necessity for expression. Objections to the result because of irreverence would repress all expression of the very Christian ideas that it is our chief aim to foster.

All spontaneous drawings free from imitation should be seriously considered and read as personal records, whether by adults or children. The work of many adults who

have not drawn since childhood, cannot be distinguished at first from children's work. They begin where they left off until experience may be focused in a new direction.

Many Protestant Sunday Schools have realized that the children's pleasure in making can be used to dramatize truths



that have become conventionalized in expression. We have had Sunday School teachers in our summer school, year by year, who came that they might find courage to draw with the children—an eminently Christian attitude of mind.

Drawing was once described as "What any fool can do and the masters are still trying to do." It is the root of all the visual arts and one of their earliest expressions as may be seen in the cave drawings only lately discovered. If a child can retain the integrity of thought that is basic to every good drawing, the power to choose from apparent confusion and stick to his choice,

the basis of education will have been laid. When a visual language can be used by all as the children use it, we can begin to find the special quality that raises the language to an art; then, art appreciation will cease to be a matter of convention and of names. For small children, we must start with their interest in the subject, with a training in cause and effect and a standard of intelligibility by which we measure any language. We will then realize that the aesthetic sense cannot be forced or imposed and must be based on honest choice even if for the time we call that choice bad taste.

We are safe if we stick to the aim of education, the forming of a Christ-like personality, ordered yet free, the right development of a human being—teachers, parents, and pupils working side by side, all becoming more human, more tolerant every day through self revelation and self criticism without fear of fruitful failure. In the United States, our great aim is to educate the masses but there is no such thing as mass education. The individual alone can be educated. Only through his or her ordered thought and focused emotion, the discipline of the saints, can the modern world be redeemed.

Elizabeth Ward Perkins

RELIGIOUS DRAWING OF CHILDREN

By Graham Carey

If we are accustomed to distinguish between generally traditional and generally secular types of society, finding the traditional types normal and the secular types abnormal, we will probably notice that young children seem to have much more in common with the former than with the latter. This may be explained in a variety of ways, but it is perhaps simplest to say that the adult secular world is moved by certain ideas which are false, and that these ideas are not innate but are acquired at a

certain age. Young children have usually not acquired them.

Traditionalists usually put much emphasis on the almost infinite variety that is to be observed among people. Except for identical twins, no two are alike. The great importance which traditional people give to personal names, sometimes even ascribing magical powers to them, seems to be rooted in conviction that each human being has particular qualities which distinguish him from every other, and that these differences are important. "The sun has its

own beauty," writes St. Paul, "the moon has hers, the stars have theirs, one star even differs from another in its beauty." (*I Cor. XV, 41*, Knox) And he develops these traditional ideas into their Christian culmination in his doctrine on "membership" and the Mystical Body.

All these differing people are related to one another. They are parts of a common social pattern. Their differences imply a variety of functions, of duties, and of services to be performed. Christians, in particular, are exhorted to bear one another's burdens. They believe that both in this earthly life and in the next, there is for each one of us a special place prepared which only he can fill, and that only by becoming what God originally intended him to be can he fully become himself. If the idea of the variety and dignity of human beings forms the warp, the idea of their mutual dependencies forms the woof of the Christian social fabric.

But our secularized society tends to ignore both these truths. On the one hand, it shows a strong tendency to regard human beings not as members of a social body, not as members at all in the Pauline sense, differing as eye differs from ear and as foot from hand, but rather as equal and interchangeable units, related to each other quantitatively — so many ticket buyers at the box office, so many soldiers in the battalion, so many magazine subscribers, social security beneficiaries, or what not. The new noun *collective* expresses this new conception of undifferentiated human beings in the mass, a conception quite contrary to that of the traditional *body* made up of members. And secular society shows a tendency to regard the collective as of greater importance than the human units that make it up, oblivious of the Christian truth that a man is eternal, while a collective, like every other human creation, is a temporary arrangement bound to disappear.

Collectivism disregards the importance of individual differences, but there is an

opposite tendency to exaggerate that importance, and minimize the obligations which one owes to another. This is *extreme individualism*. C. S. Lewis writes of this that "one error begets the opposite error, and, far from neutralizing, they aggravate each other." The extreme individualist conceives that "each of us starts with a treasure called 'Personality' locked up inside him, and that to expand and express this, to guard it from interference, to be 'original,' is the main end of life." (*The Weight of Glory*, p. 41) The essence of his error is the seeing of the value of a person in himself, and not in his membership in Christ.

Until he has been corrupted by the ideas and institutions of his elders, a child is free of these tendencies. In the people he lives with and knows — mother, father, uncle, grandmother, brother, sister, teacher — he sees people utterly various, both in themselves and also in their contributions to the common wealth of the family. Father and mother, cat and dog, are not interchangeable units exercising circumscribed functions, but are members in the true Pauline sense, just as eye and ear, hand and foot, are members of the body. Nor will a child spontaneously believe that any one of these members should live at the expense of the others in the name of some supposed gift of sensitivity. And if, in addition to being brought up unspoiled, he is brought up as an intelligent Christian, his natural good sense will be fortified by his clear grasp of doctrine.

But what have these platitudes to do specifically with art? They have this. It so happens that our secularized society supplies religious artifacts from two sources, and almost exclusively from these two sources. Catholics and Protestants alike, when they want "religious articles," secure them mostly from factories, and to a lesser extent from studios. Let us look at these two types of productive institution.

The factory system is the application of the collective idea to problems of production. The purpose of the factory system is

profit, but its organizing principle is collectivism. In the name of the practical usefulness of the things to be made, the essential dignity and variety of the factory hands is ignored. Here, where the majority of things made as aids to worship are produced, membership is discounted, and financial gain is the dominant motive. These are not the causes of good work, and do not, in fact, result in it.

The studio system is the application of the individualistic idea to problems of production. The purpose is enjoyment, but the organizing principle is extreme individualism. In the name of the beauty of the things to be made, the duty of the Christian maker to produce only things that are of *real value* and are truly needed by others is neglected. The natural and unredeemed personality is exalted to a point that is inconsistent not only with Christian principles, but with good work. Good work, in fact, does not issue from such establishments.

Of course, not every place of production *called* a factory, nor every place of production *called* a studio, is thus Godless and secular. Any so-called "factory" which is not dominated by the profit motive, and is not organized along collectivist lines, is not a factory in the sense in which I am using the word here. But in that case I would prefer to call it a "shop." And if any establishment called a studio is not dedicated to the development and exhibition of the artistic personality, but to the sober and studied production of good things truly needed, I would prefer to call that a "shop," too, and I would not expect to find it very different from the other. For the word "shop" still has for one of its meanings the traditional place of production, undistorted either by collectivism or individualism. In shops, in this sense, the

work is done neither for profit principally, nor principally for thrills, but for the good of the things made. Useful and beautiful things are, indeed, produced in properly run shops, and this includes things for religious uses. A variety of men work together in their various ways, for the general good of each other and of the particular service they are set up to render.

The C.A.A. is doing what it can to restore the shop and the ideals of normal production, but this is a hard task. The majority of us can only think of production in either collectivist or individualist terms. To hope to reverse the trend, and even consider the possibility of a production that is neither of the factory type or the studio type seems rather fantastic. There seems really not much hope of disabusing grown up people of their commercial or aesthetic obsessions.

But how about the little children? They are already normal. Their work, even though technically undeveloped, is as yet uncorrupted. It is true, good and often beautiful. We are their teachers—their art teachers. There they sit ready to be instructed. It is our job to teach them, but it is also our privilege, if we can but understand it, to be taught by them. Study them enough to realize that they have what the slick commercial artist, and the trick aesthetic artist, have long ago lost—artistic health, sanity, orthodoxy, innocence. Realize this and you will perhaps be able to help them to grow into men and women who in good time will be able, as we are not able, to tackle successfully this vital problem of religious art. They are potentially good artists now. Their potentialities can either be realized, or they can be blighted and killed. Which shall it be, progress toward a better world, or further regress toward a worse one?

Our immediate concern is not with the problems of modern painters and novelists. . . . Rather it is with a fully Christian life, and through it, with the restoration of those conditions in which the common arts can flourish — conditions towards which we are directed in the encyclicals of the modern Popes. — Walter Shewring

SACRED, HOLY OR RELIGIOUS ART?

In the introduction to "Elements of Sacred Architecture" (C.A.Q., XI, 3) Mr. Graham Carey gives an excellent definition: "Art is the intellectual power by which man is able to make things in such a manner that they may be true to their essential natures and good for their intended uses."

Two paragraphs further on he writes: "Sacred architecture . . . may mean either the art of making any building in a normal or fully human way or it may mean a building for a specifically religious purpose." He instances that "the building of a cowbarn by men of a sacred culture might properly be counted a work of sacred architecture," although "the building of a place of divine worship would be even more so."

Father Chute questions the exactitude, in this context, of the word "properly" and suggests that this "either . . . or" calls for a subtler distinction.

By the Rev. Desmond Chute

SACRED OR HOLY?

There is a very real sense in which everything that *is* is sacred. We say, or at least said, that life is sacred; motherhood is sacred, and so on. Far be it from me to deprecate this usage. For does not the root evil of our time, the secularization of life, lie precisely in atrophy of the religious sense? It was this very tendency of the historical process which caused voices to be raised amid the wilderness of 19th century industrialism, reaffirming the holiness not only of God's creation but also of the works of man.

Holy: holiness: here we have *le mot juste*. We say God is holy. The word is inadequate but not erroneous. It would never occur to us to say God is sacred: not only would that be erroneous, it would be absurd. Sacred to what? This question alone is enough to make it clear that whereas the concept of holiness is absolute, that of the sacred is relative. It might be said that *holy* is predicated of God and of his gifts to us, *sacred* of our gifts to him.

Whatever is sacred is holy, but not all that is holy is sacred, save in the very diluted sense of meriting our respect. Be it clear from the outset that in these pages

the word is not used in this its most generic meaning but in the truest and most positive sense by which *sacred* signifies *set apart by man for the worship of God*.

Moreover, the *profane* may in a certain sense be *holy*; it can never, by definition, be *sacred*.

If those distinctions are valid, it will follow that a cow barn or any other artifact made under fully human conditions may indeed be *holy*, but it cannot in any strict sense be *sacred*, unless perchance it be destined to house sacred kine.¹

A thing may derive its sacred character either (1) from a rite, or (2) from use, or (3) from its essential nature. Thus, (1) "holy water" derives its sacred character from a *ritual blessing*.

(2) If a persecuted priest celebrates Mass in secret, using for purificator a handkerchief and a tin lid for paten, these objects will be sanctified by *use*.

(3) But to find the typical example of the *sacred*, we must pass on the last category, for it comprises all objects natural or artificial destined to the worship, public or private, collective or individual, of the Divinity.

* * *

What do we ask of artifacts destined to the Divine worship?

First of all, that they be adequate to their function; in other words that their form be proportionate to their use. This is the minimum requirement; still it suffices to give them a character at least potentially sacred.

Then, if "art is the well-making of what needs making,"² since these are of all objects the most worth making, it behooves them to be beyond all others well made.

Moreover, we shall insist that in such objects, matter be proportionate to form and form to matter. In other words, we exact that they be not only adequate but *ideally adequate* to their function. Thus such artifacts, besides being *sacred*, will also be *holy*, as every work should be which comes from the hands of man. We shall glorify God with the homage their perfection renders to the matter created by him as well as with the form imparted to them by man. Over and above this, God will be glorified by the exercise of that sense of proportion which infinite wisdom has deigned to implant in man as craftsman — *rationale nostrum obsequium*.

II. SACRED OR RELIGIOUS?

The *sacred* is of its nature religious, but not all that is *religious* is sacred. The concept of the *sacred* is objective and implies collective worship, that of the *religious* is subjective implying personal piety.

Hence, it is obvious that *sacred* and *religious* are not interchangeable terms. When speaking of "a sacred person," we mean something quite distinct from a religious man. There is a like difference between religious writing and sacred books. We speak of a chalice as a sacred vessel: no one would dream of calling it religious. Thus far there can be no hesitation.

But if we try to apply the same distinction to works of art, to what are called the Fine Arts, shall we be so sure of our answer? Into which category shall we put such painting as the frescoes of Giotto and those of Michelangelo? a crucifixion of Grünewald or a *sacra conversazione* of Titian? a vision of El Greco or an allegory

of Rubens? the biblical subjects of Tiepolo, Rembrandt, Goya? Such music as Bach's *Matthaeus Passion* or Mozart's Masses or Verdi's *Requiem*? Such architecture as San Vitale, flamboyant Gothic, Borromini's Sapienza, or the Theatinerkirche in München?

And, most important, the products of our own day: Le Corbusier's churches, Stravinsky's Mass, Stanley Spencer's "Christ in the Wilderness"?

The rightness of our answer depends on two elements, one of which is aesthetic and the other philosophic, viz., the reliability and delicacy of our perceptions and the truth of our standards. On the former depends the sureness, on the latter the worth, of our judgment.

III. ART SACRED AND RELIGIOUS

Broadly speaking, we may define *religious art* as the making of things reflecting man's consciousness of his relation to the Divinity, and *sacred art* as the *making of things destined to the Divine worship*.

In sacred art the approach is direct, objective, and issues in the creation of articles of cult. Henceforth we shall here restrict the use of the adjective *religious* to those artifacts inspired by religion but *not sacred*, i. e., not directly dedicated to the Divine worship. In these the approach is less direct, more reflex, subjective, self-conscious.

Imaginatively we may impersonate *sacred art* in the figure of the *Ecclesia orans*, erect with arms outstretched and palms upraised, and *religious art*, in the second sense to the medieval believer who "worships best on bended knees." It is the difference between "*Popule meus, quid feci tibi?*" and the *Dies Irae*. Both are liturgical compositions having their rightful place in the Church's official worship. But there is in the latter a new accent, a note of conscious pathos, of *Weltschmerz*, absent from early Christian art. In the course of time, the objective, sacred element will be found to wane and the pathetic and subjective to

Opposite: *Our Lady "Salus Populi Romani" in the Borghese Chapel at St. Mary Major*

WAS UNABLE TO CONTAIN ENCLOSED HIMSELF IN THY WOMB : BEING MADE MAN:
THOU ART BLESSED AND VENERABLE O VIRGIN MARY:
VIRGIN MOTHER OF GOD : HE WHOM THE WHOLE WORLD:
WHO WITH PURITY UNSTAINED WAST FOUND TO BE THE MOTHER OF OUR SAVIOR:





*One of the wooden doors
of Sta. Sabina on the Aventine:
Christ between the two thieves.*



*Tympanum of narthex portal,
Abbey Church, Vézelay*

*Apse mosaic,
Sta. Vitale, Ravenna*



wax, with a rhythm which may be approximately gauged by soundings taken roughly every two hundred years and which mark the increasing oscillation, let us say, from the Byzantine icon to Cimabue, from Giotto to Roger van der Weyden, from Fra Angelico to Bernini, from Gregorian Chant³ to Orlando di Lasso, from Palestina to César Franck.

An honest observer may indeed be surprised to note how singularly devoid early Christian art is of all subjective feeling or of anything we conceive to-day as religious, in the sense of *devotional*, sentiment. In fact, sacred art of the first centuries is devoid of any sentiment whatever: it is almost as frigid and lifeless as is the contemporary and very mundane art of Pompeii, which not even obscenity could galvanize into vitality.

The explanation lies in the fact that art, like culture itself, is a *social phenomenon*, upon which the spiritual factor works surely but slowly and imperceptibly. It is true that right thinking influences expression, but obviously not in the sense that the most orthodox thinker at once becomes the best stylist.

By the Peace of the Church the heaven had begun to work. Only then does what has hitherto been tentative or borrowed iconography, speak with the assurance of art. In the Baptistery of Constantine, at Sta. Costanza in the *Basilica Liberiana*, we see beside the grandeur which was Rome a new spirit beginning to clothe itself in fresh forms.

These are sometimes symbolical, sometimes direct, but always objective. Take the various representations of the Good Shepherd from the Catacombs. Their religious significance is wholly symbolic. They breathe no sentiment we might call devotional: we find here nothing subjective or touching. Look at the earliest representations of the Crucifixion, e.g., on 3rd century gems or on the wooden doors of Sta. Sabina on the Aventine (see p. 140). Here is no hint of pathos, hardly of piety: just

the hard fact, summarily carved on one of the panels framed by elaborate borders of foliage.

Mr. Christopher Dawson has well stressed the eschatological aspect of primitive Christianity: the appeal it made to the Roman world was apocalyptic rather than ethical.⁴ It is precisely this aspect we see expressed in the first thousand years of Christian art from its birth, at the Peace of the Church, in the Christs in glory illuminated in early codices, enshrined in apses or carved amid the tetramorph in the Dooms over the west door of early French cathedrals.

A more tender, pensive, self-conscious, or at least subjective, approach to the mysteries of religion belongs to a later age and appears also to predominate in more northerly climes. Mediterranean art tends to be more objective, ritual, concrete; northern art to be meditative, intimate, pious, fraught with pathetic overtones. Contrast the Sienese with the Flemish Primitives. Humanity has travelled farther from the East, and a century of heresy, schism, fratricidal strife and treachery had made of the Christian of the Middle Ages a sadder, if not a wiser, man. The second coming no longer seems imminent or, if it does, is foreseen more as an awful doom than as the Advent of the Kingdom. The infinite mystery of the Incarnation takes on new and iridescent lights. Mankind yearns to feel the companionship of God made man at every hour of the day: *Mane nobiscum quoniam advesperascit*.

At first, this element of pathos quickens and enriches the sacred approach to art. To this union of public worship and private devotion we owe all that is best in medieval art, from the *Salve Regina* to the *Stabat Mater*, from the sequences of Notker Balbulus to the hymns of St. Thomas Aquinas, from the Lorenzettis to Memling, from Giotto's epics to the Pietàs of Tura, Grünewald and van der Weyden. Seldom were the two elements so equally blended as in the painting of Fra Angelico.⁵

But gradually the subjective pathetic element overflowed and submerged the objective concrete principle. The output of sacred art grew scantier and that of pietistic art more abundant, though less and less religious in character. Genuine inspiration could still be found in single artists, but even these had lost hold of the sane principles of art.

Their works, however beautiful and devotional, are idiosyncratic: no longer mouthpieces of a common idiom, they address themselves to an aesthetic élite. Hence, in music, a wholesale disregard of rubrics and of the sacred text, as in the Masses of Haydn and Mozart, and in painting, a complete inability to extend existing forms convincingly to new concepts.

Of this sterility we have a striking instance in the case of devotion to the Sacred Heart, which, widespread and indeed universal as it became, has never to this day found adequate formal expression. The art of the period had already discarded the heraldic technique, attempted with charmingly amateurish sincerity by Saint Margaret Mary Alacoque, while the eclectic naturalism then prevalent in the representation of the human figure, in general, and of Our Saviour, in particular, makes every treatment of the Heart itself, whether heraldic or naturalistic, equally abhorrent.⁸

It has been reserved for our own time to witness the complete bankruptcy of both sacred and religious art. Machine-made artifacts, devoid of all semblance of holiness, are made sacred only by the rite of blessing. It is tolerated that some cheap unidentified metal alloy, indistinguishable in form save as a vaguely triangular blob, represent the central tragedy of history, the triumphant death of God made man. *Quomodo obscurantur est aurum, mutatus est color optimus.*

IV. SACRED ART

Categories. If sacred art, in the abstract, consists in making well the gifts man offers to God, in the concrete it is the sum of all

the good things man has made for his service.

Such gifts fall into two categories determined by their scope: the useful and the decorative. They embrace respectively *crafts* or what are called applied arts, and *fine arts* insofar as these or those are dedicated to the service of God. We will here distinguish them as the *liturgical* and the *decorative* branches of sacred art. Although the works which, no doubt, will leap to the reader's memory belong to the second class — the great fresco cycles of Giotto, Masaccio, Angelico, Piero della Francesca, Signorelli, Michelangelo, Byzantine mosaics, Romanesque and Gothic sculpture — it is the former which is the more important, comprising as it does whatsoever artifacts are needed for the celebration of Divine Worship.

Whereas the trophies of decorative sacred art are to be seen in any European museum or on the walls of those churches they originally adorned and which to-day are often little more than museums themselves, the treasures of liturgical art and craft, once to be seen in daily or regular use in any large church, can now be studied only in such specialized museums as the *Musée de Cluny* in Paris or the Victoria and Albert in London — save where the "Treasure" of some cathedral or abbey church or some small local collection allows one to admire in comparative quiet as at Pienza the superb cope of Pius II, or the marvelous display of vestments at Castel Sant'Elia.

Examples of Sacred Art. How many sacred objects of the past satisfy our demands? A complete answer would necessitate our being present in every time and place of Christendom. Perforce content in this post-Christian epoch to examine the remains crumbling away in our churches or embalmed in our museums, what shall we find? An endless amount of work of marvelous loveliness, of things holy — but of sacred art a much smaller proportion.

Let us take two examples of specifically liturgical artifacts.

A chalice is essentially a sacred thing, twice, thrice hallowed: by intention, use and blessing. Is or is not this or that chalice a work of art? That depends neither on intention nor use nor rite, but on *form*, on the way it is conceived, shaped, wrought by the craftsman. Is it such that during the Divine Mysteries it can be filled, offered, consecrated, adored, elevated, emptied, purified with decorum, with grace, with dignity? Does the very sight of it make us cry out: *Calicem salutaris accipiam et nomen Domini invocabo?*

Again, what more sacred than a church? Is it enough that it be a building in which the faithful may assist at the Eucharistic Sacrifice, join in the Divine Office, hear the word of God preached? No, it should be such that we cannot set foot upon the threshold without breaking into song: *Laetatus sum in his quae dicta sunt mihi: in domum Domini ibimus*. Then alone will sacred art be justified of its works.

How many of our churches come up to this standard? How many chalices make our fingers itch to use them in the Sacrifice of the Mass? Even allowing for the penchant of museum directors for the extreme, the eccentric, the ornate, and for the prevalent tendency to exalt works of named artists at the expense of the humble and more normal perfection of anonymous craftsmanship, is it not remarkable, even in the ages of Faith, how soon ambition triumphed over service and ornament mocked use? How many a knop wards off the fingers that fain would grasp it? What a lot of superfluous bulges and inopportune spikes, how many cups impossible to empty and wipe! In how brief a space, sacred art waned while the waxing ambition of the artist usurped the place of the believer's awe! The profane has overrun the sacred.

Idioms. 1) Liturgical and decorative art cannot, of course, be divided into completely watertight compartments. Building

soon blossoms into sculpture; altars and tombs have from time immemorial called out for ornament. One requisite for the Christian Sacrifice has, since the close of the first millennium, invited the collaboration of Fine Art: the altar crucifix, originally processional, later fixed.

The altar itself, from an early stage, was lavishly adorned; witness the superb silver and golden altar at Sant'Ambrogio in Milan (c.835), and the famous golden and jewelled retable of St. Mark's, Venice, known as the *Pala d'Oro*, made in Constantinople in 1105.

Whereas in the beginning of such elaboration, the crucifix was conceived as part of the altar and both as works of applied art, the crucifix and, later, other details tended to break away from this unity of craftsmanship and to be considered as things apart and complete in themselves.

Striking examples of both stages of development were to be seen at the 1948 show of Danish Art in London. The Lisbjerg "Golden Altar" (c. 1150) is essentially church furniture: the crucifix, though older and on a somewhat larger scale, forms part of the general scheme.⁷ The Tirstrup crucifix, on the other hand, though from the same workshop and of about the same date, already displays signs of more conscious art. The 13th century Herlufsholm crucifix is an independent work of fine art, entirely complete in itself, such as the crucifix was to remain for good or evil during the next four or five hundred years, until the more thoughtful makers of our day reintegrated it with the altar.

2) Today, if throughout the whole range of Christian iconography we seek to instance an effigy of Our Divine Lord as peculiarly sacred, as a particularly suitable focus for collective worship, the debonair Christs of the Italian Renaissance will not delay us, certainly not Michelangelo's "New Adam" in S. Maria sopra Minerva, nor yet the Man of Sorrows depicted with such contained grief by Flemish, and with such harrowing realism by German paint-

ers,⁸ nor even the smooth "*beau Dieu*" of Amiens. Rather shall we prostrate ourselves before the noble Saviour of 5th and 6th century mosaics in Rome⁹ and Ravenna (see p. 140), before the Pantokrator of Byzantium, before Him who treads on the lion and the basilisk in the apses of Monreale, Pisa and San of Miniato or sits enthroned in majesty between the four living creatures in the tympana of Le Mans and of St. Trophime at Arles, the Pentecostal Christ in the narthex of Vézelay (see p. 140), the *Judex districtus* of Beaulieu and St. Denis, the *Rex tremendae majestatis* of the west porch at Moissac, the serene King who reigns from the façade of Chartres.

In like manner, if we seek a corresponding image of Our Blessed Lady, what comes to mind will not be the winsome grace of Memling's Madonnas nor the tender domesticity of van Cleeve's nor the wistfulness of Botticelli's nor the comeliness of Raphael's nor the mannered charm of Correggio or Parmigianino, nor the redeemed ingenuousness of Rubens nor the conscious simplicity of Carlo Dolci or Sassoferrato, nor the frigidity of Ingres, but rather the noble gravity of Our Lady "*Salus Populi Romani*" in the Borghese Chapel at St. Mary Major (see p. 139), or her sister of Aracoeli, the jewelled and impassive splendor of *la Nicopeia* in St. Mark's, Venice, the meek motherhood of Our Lady of Vladimir, the incomparable majesty of *Notre Dame de la Belle Verrière* at Chartres; or, to take an example known to the Catholic faithful throughout the world, the thoughtful dignity of Her of Unfailing Help, *B.M.V. de Perpetuo Succursu*.

3) If we ask what it is that dictates our instinctive choice, will not the answer be: a feeling akin to awe in us evoked by a certain transcendental quality in the work, which we may, after Prof. Otto, call *numinous* (from *numen* — divinity), because in some mysterious way it conveys a sense of otherness and thus of the divine. Sublimity has also been conveyed by raising human dignity to a supereminent de-

gree, as in the 4th and 5th century Roman School and in early medieval Northern art; it then tends to merge into the *heroic*.

The makers were not interested in aspects but in essences, not in what Our Lord may have looked like but in what he *is* yesterday, today and forever. Consequently they grip us not by appearances but with a two-fold reality, on the one hand concrete and aesthetic — the formal reality of the artifact; on the other, ideal or noetic — the conceptual reality of the idea. In other words, they present spiritual truth by *analogy*, through the material perfection of the work itself.

NOTES AND REFERENCES

¹ It may here be pointed out that in the passage under criticism *sacred* is perhaps not the most accurate epithet to apply to the kind of culture in the author's mind, which might more rightly be described as *hierarchical* or *theocentric*.

² This definition, often quoted by Eric Gill together with another — "a work of art is simply a thing well made" — is derived from the late W. R. Lethaby.

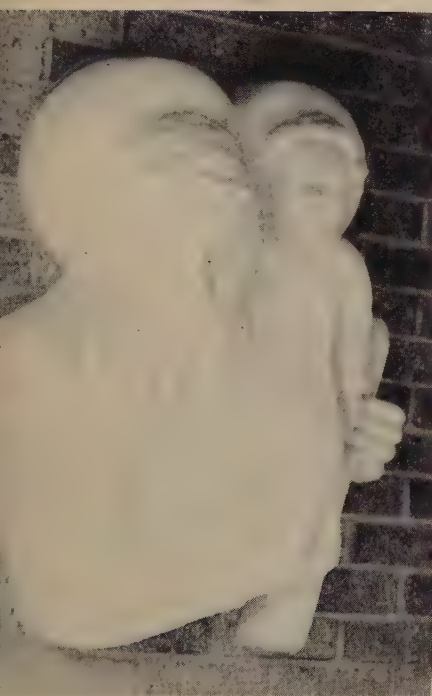
³ Here, as elsewhere, the word *Gregorian* is used with precise reference to the reform carried out under the auspices of this Pontiff, as distinct from the pre-Gregorian chants of the 4th and 5th centuries as from the Greek chants followed and from the still later style of the *Kyriale* and of the Sequences, all of which is indeed Plainsong (or chant), but which it only makes confusion worse confounded to describe as *Gregorian*.

⁴ Cf. his *Religion and the Modern State* (London: Sheed and Ward, 1936).

⁵ A convenient example, insofar as in his case, fame is commensurate with merit. Martin Schongauer and Andrew Rublev, roughly his contemporaries, run him close in this, if somewhat behind in that. Nor must one ever forget the anonymous masters and pupils in all ages to whom the bulk of sacred and religious art is owing, notably, in the present instance, the many unidentified Flemish, and such German painters as the *Meister des Peringsdörffer Altars*, whose *Vision of St. Bernard* embraced by the crucified Saviour is one of the most perfect, as it is one of the latest examples of a medieval art at once devotional and sacred (reproduced in *Die Altdutsche Malerei*, Ernst Heidrich, Jena, 1909, bei Eugen Diederichs).

⁶ Can this inadequacy be altogether extraneous to the difficulty so often met with today of

*Ceramic figures
and holy water font
made by students
in the sculpture classes.*



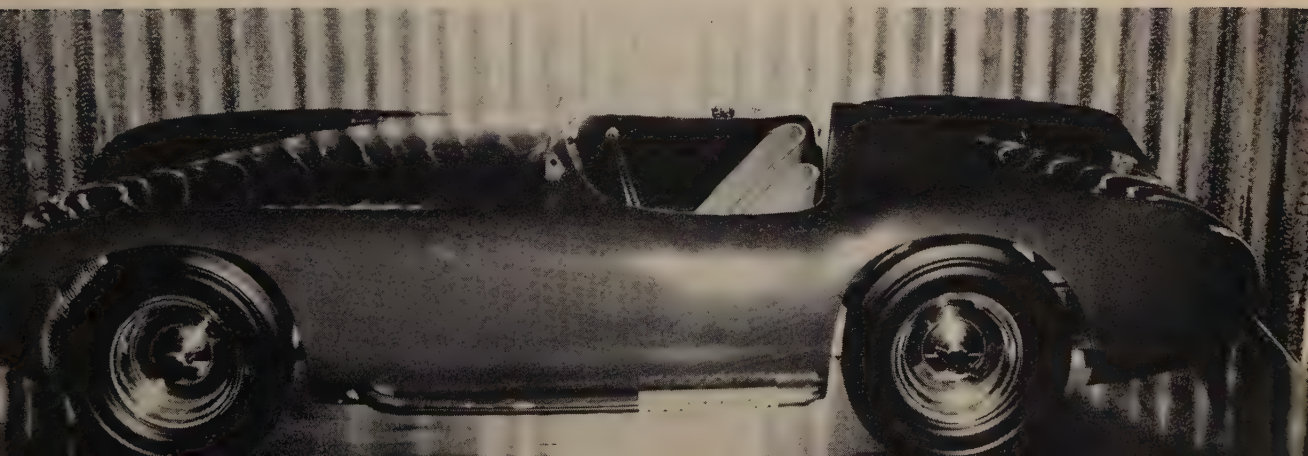
STUDENTS' WORK

NOTRE DAME UNIVERSITY

Notre Dame, Indiana

*Saint Christopher
patron of travellers.
Bas-relief
designed for the bus station
on Notre Dame campus
by Robert Schwinn,
Cedar Rapids, Iowa.*

A fully equipped auto model in fibreglass, designed and made by a senior student.





This mural was painted in the Coffee Lounge, O'Shaughnessy Hall, by Leonard Lapinski, in partial fulfillment of the requirements for graduation.



In the sculpture classes students express religious subjects in wood, clay, and wire.

making this devotion acceptable, more especially to catechumens and converts?

⁷ Cf. *Danish Art Treasures throughout the ages*; Catalogue illustrated; Victoria and Albert

Museum, London, 1948.

⁸ "Deposition" by Grünewald.

⁹ "Christ in majesty" from the apse of Sta. Pudenziana, Rome.

STUDENT SECTION

Last year Notre Dame University celebrated its hundredth anniversary, and to commemorate the celebration, a new Fine Arts Building was erected. We are fortunate to have an account, from Father Anthony Lauck, of the newly housed art department in the O'Shaughnessy Building for the College of Liberal Arts. Father Lauck is the head of the sculpture department and is internationally known both in the secular and the Catholic art world for his works in sculpture. His brief survey will introduce us to the art department, its professors, the vital activities that go on, and the spirit of prayer that accompanies them.

We are unfortunate, however, in having so limited a space for this interesting account. As a sequel to this Student Section, the C.A.A. College and Seminary Newsletter for September will carry a more detailed article on the individual activities and accomplishments of the students in Notre Dame's art department. The Newsletter may be obtained by writing the C.A.A. College Committee at Mount St. Joseph, Ohio

THE FIRST HUNDRED YEARS WERE THE HARDEST

(A Century of Art at Notre Dame)

During most of our hundred years at Notre Dame, the Art Department has been situated where one usually finds art departments in colleges—in vacated coach houses, remodeled garages, etc. Before the summer of 1953, we were perched in the garret of the Administration Building, four long flights of stairs above the campus level. But now we have the best possible facilities in the new O'Shaughnessy Building for the College of Liberal Arts.

Here, the Art Department occupies the east wing of the main floor. There are offices for the staff and seven studios. Four of these studios open on the north, and most of the north wall is glass. There is a large studio for painting which accommodates thirty-five or forty students. There are three rooms for drawing, two well-equipped workshops for wood working, metalry, ceramics, and crafts, and a sculpture and carving room at the extreme east end of the wing where the pounding of mallets will not distract lecture classes in the center of the building. This room has a wood-block floor which is easier on the

student who must stand at his work and move around it often.

In the basement of the O'Shaughnessy Building, there is just one studio, the ceramics room. The capacity there is about twenty five. There are large bins for clay, shelves for glaze, kilns, sinks, and storage space.

Stretching south behind the art wing are two long, impressive galleries. In one of these, Notre Dame displays its fine collection of paintings, sculptures, and other objects of art. The other gallery is for traveling exhibitions, such as the one held last year of the prints of Rouault, and another of the paintings of Legér, Rouault, Miro, Matta, and Paul Klee. We have had a number of good lectures on art by such men as Dr. Erwin Panofsky who recently completed a book on Albrecht Dürer for Princeton Press.

Art students at Notre Dame receive their basic courses in drawing and design from Mr. Robert Leader who grounds them very solidly in the tools and the principles of artistic expression. Mr. Leader also takes

the beginning students through their first steps in painting, and gives them a working knowledge of such media as oil, gouache, casein and egg-oil emulsion. Robert Leader is a muralist and a designer of stained glass, and has been commissioned to decorate churches in the midwest.

Mr. Frederick S. Beckman has charge of craft classes and the commercial art. His students design book jackets and containers for some commodities, construct chairs of fabric and wrought iron, and turn wooden table lamps, etc., in the wood working shop. This year, Mr. Beckman's craftsmen have been forming some handsome stations of the cross in beaten sheet metal. Under his supervision a senior this year designed, as his thesis, a fully equipped auto model in fibreglass (see illustration).

The question at this point might be: "Is the Notre Dame student merely learning a lot of skills? Just the mechanics of art?" Most emphatically NO! First of all, he must round out his general education and his sense of values, deepen his appreciation of finer things, and above all, steep himself in a knowledge of his holy Faith. This comes with the required lecture courses, such as Religion, Literature, Language, History, and Philosophy. Then in his art classes, the young student learns not only the principles and the craft of his calling, but becomes acquainted with and explores the whole field of art. He learns that the artists of the past are the greatest teachers of all times. He discovers that through their work, they teach the eternal principles underlying all great art, whether that be in the caves of Altamira, the jungles of the Congo, or the monastery of San Marco.

Mr. Stanley Sascha Sessler is the Head of the Art department. He teaches the History of Art, and also directs the advanced painting students. In his classes, creative work is stressed, and freedom both in subject matter and technique is encouraged. He remarked recently with some pleasure that "no two students' styles are similar, nor is there much similarity in their selec-

tions of subject matter."

Mr. Sessler came here from Massachusetts about twenty-six years ago when Emil Jacques was Head of the Department. Recently he was elected to membership in the International Institute of Arts and Letters, whose headquarters are at Lindau-Bodensee in Germany. Previously, the Royal Society of Arts in London elected him as honorary member.

My part in the art department has to do with sculpture. There are classes in clay modelling, ceramics, and carving. I think we can find something intimate and expressive in even the first, fumbling forms of the freshman. If there is genius there at all, it is already awake and alive in the lad. But it is a tender shoot and it might dry up and die if it is crowded out by disciplines and restrictions. The Academicians made a grave mistake in presuming that nothing was to be expected from the student of art during the first five to eight years of his study in the Academy!

Some writers have said that the schools have failed in their effort to teach art. I cannot agree to that. It is true that some art schools teach a lot of nonsense, and a lot of the labors there are vain and useless. And it is true that, for the art student, there is no substitute for seeing things anew with his own eyes. A teacher can only pray for wisdom to help in the process of seeing and for grace to help in the understanding of some of the endless miracles of the visual world around us. Here at Notre Dame we pray, indeed, and the boys pray with us. We do not claim that in a four-year period our graduates go forth as mature and finished artists. We do claim, with honesty, that we fit them with the kind of religious, intellectual, and technical background that will send them toward their goal with sure, progressive strides. May God grant us light to see and feel deeply the beauty he has made and to imbue our paintings and sculpture and designs with the genuine radiance of creative beauty. — *Anthony Lauck, C.S.C.*

CONTEMPORARY RELIGIOUS ART & THE CHRISTIAN TRADITION

Distinguishing those works of contemporary art which could be employed directly in the realm of sacred art, Mr. Leader, assistant professor of art at the University of Notre Dame, challenges the position of art departments in our Catholic schools which fail to train competent designers who can and will fulfill the needs of the Church. This paper was originally presented during the Workshop in Creative Art at the Catholic University of America in June.

By Robert A. Leader

In this particularly verbose age of ours, words have lost much of their universal significance and dimension. Terms such as "democracy" and "freedom" are all but meaningless when used by diametrically opposed ideologies. And the Christian, being a part of and yet apart from his age, is also apt to be deafened by the babel.

To come directly to grips with the question of tradition and the art of the Christian Church, we must first arrive at an understanding of these verbal symbols. To begin with, the term *Christian art* is a misnomer, in the strictest sense, and a fundamentally dangerous one, at that. It has a strong tendency to conjure up the concept of a great body of artifacts of a homogeneous, monolithic character — *A style*; and this is historically non-existent. It does not take into account the tremendous diversity of styles as expressed by the sociological/psychological needs of Christians. It is as useless to say that there is *A Christian diet*! If the Church is universal, and it is, then all the artistic manifestations of her people will reflect their diverse origins. This, of course, in no way precludes the identifying stamp of Christ on these works. It is in the leavening of the interpretive factors that we find the mark that identifies the work as Catholic and, thus, by the very nature of this content, of one family. I have always felt it would be much more intelligent to speak of the *art of Christians*.

Now, if there is no consistent evolution of one type of Christian art, but rather

adaptations of forms inspired by different environments and ages, then the term "tradition" takes on a new breadth. Let us consider how the use of the term, tradition, in reference to the arts of the Church, has fallen into such decay in many quarters that the fastidious artist in the Christian community will wince if he hears his work referred to as "traditional." The term has become synonymous with the mimetic, insipid, sentimental, and eclectic. It has become a term of derision and reaction; it has lost its power to evoke images of living, mutative things.

Consequently, it often becomes difficult to understand the desires of the Sacred Office when we receive directives such as the following: "... open wide the portals and tender sincere welcome to every good and progressive development of the approved and venerable traditions . . ."¹ And a few paragraphs later: "... that in the construction and remodeling of Churches traditional Christian styles of architecture . . . be observed."²

The official terminology of these directives is often difficult for the layman. Recall the confusions rampant in the diocesan press when these new directives were "explained" by various writers but, taken at face value by the artist, they are apt to be a little disturbing, if not professionally embarrassing. If we remember, however, that the spirit underlying all such directives is quite constant — Holy Mother Church wishes her children to be prudent in the fashioning of articles for her use. She asks

only that the rubrics be obeyed and that all excesses be avoided, whether the formal development tends toward statistical objectivity or non-referential subjectivity.

This morning I should like to examine briefly two problems of tremendous magnitude:

1. What is our Christian tradition in art; can it be codified?

2. Does the so-called modern art of our century stand within this Christian tradition?

To both questions I would venture to reply in the affirmative, but with qualifications.

OUR CHRISTIAN TRADITION

I believe it can be asserted that to be in line with our tradition in its simplest and most generalized term, is to do what Christians have always done — to take the best of heart and hand at any given historical moment and offer it up to His greater honor and glory. It is capable of constant renewal from within, and the heart of the matter is found in the desire to keep the Gospels ever new by adapting their transmission to the means and forms best suited to a particular age. It is the old technique of saying old things in a new way.

Just as the Christian accomplishes nothing without faith, so can he maintain tradition only by courage and knowledge. He realizes that the so-called "traditionalist" has lost the intellectual courage of his Christian progenitors by continually looking back; he knows that the Gothic cathedral was the most "futuristic" creation of its day and that the Baroque of the Jesuits was 16th century *avant-garde* and that, etymologically speaking, both terms, Gothic and Baroque, were originally derisive. He is secure in his understanding that the historical styles that we now revere, were once modern solutions to modern problems; they are no longer, and will never again be solutions to *our* problems. The true Christian traditionalist vehemently rejects the accusation that the liturgy is

a preserve for the archeologist. Furthermore, he knows that there is nothing intrinsically evil in modern materials or engineering techniques. He is only too happy to have them placed at his disposal that they may be "baptised" for use by the Church Militant. The Christian seeks to transfigure all things.

We know that Pope St. Gregory the Great advised St. Augustine not to destroy the pagan temples but to destroy the idols and to replace them with the cross; not to abolish the pagan feasts but only the idolatrous worship; to continue celebration of the ancient banquets but to transfer them to the feast days of the saints. *There is, invariably, a freedom and easiness within the framework of Christian tradition.*

Consider the embryonic Christian dismantling a pagan basilica in order to erect a new Christian sanctuary; or the little shopkeeper at the Roman outpost of Dura Europos transforming the back room of his house into a place of worship; or the mighty emperor doing penance for his indiscretions, lavishing the wealth of his reign on a basilica of barbaric splendor. Consider the audacity of the medieval builder as he vaults, stone by stone, the sickening heights; or the coarse laughter in the ears of Brunelleschi as he rears the great dome of Santa Maria del Fiore.

Even today, the living tradition is found in the courage of the monks in Minnesota who welcome men of the stature and vision of Marcel Breuer into their abbey. It is found in the Mexican builders at Monterrey who forsake the "safe solutions" and for God's sake seek to find an honest way to wed 20th century materials and technology. And it is found in the inventiveness of the artisans of a glass wall in Normandy, Missouri. Truly, this is the stuff our Christian tradition is made of; it does not do violence either to the man or to his art. It is making humble things when you are poor, and magnificent things when you are rich, but always being honest with your materials, your craft, and your God.

The genuine tradition does not seek the fundamental ugliness of structural deception and the ineffectualness of imitation; it is not a fraudulent restatement to evade controversy. It is not the forcing of a large urban parish into a small copy of an 11th century French abbey for the sake of "tradition." It is not expressed in the recommendation of the director of the International Institute of Applied Planning at Brussels, that Rome set up an Index in the field of plastic arts. (It would be more than amusing to see what might happen to the Vatican collections!) And I must say, it most certainly is not a group of architects in a Boston office thumbing through the pages of Sir Banister Fletcher's text gathering "motifs" that they might erect a preposterously expensive "monument" as a national shrine to Our Blessed Lady. If such monstrous banalities be an honest expression of our fervor and a measure of our cultural growth, then may a merciful God reduce us all to radio-active dust!

Now, I don't suppose the more conservative members of the Mystical Body have ever watched the externals of the worship assume new forms without confusing integrity of doctrine with the preservation of its transient forms of expression. This brings to mind the good pastor who prefaced the announcement of the new fast regulations with: "Dear Brethren, I have very disturbing news from Rome." In the same vein, you all know what heat the question of the vernacular generates.

Yes, the true Christian tradition lives on, but in far too few hearts. It has known dark days during the Victorian blight, but in this new age of martyrs the liturgy has assumed new beauty and significance. Undoubtedly, we are on the threshold of a new era and it can be Christ's if we remember our past and adapt ourselves to the contingencies of the future.

MODERN ART AND CHRISTIAN TRADITION

Let us now briefly consider whether the plastic innovations and the new spacial

concepts of the 20th century can be within the artistic tradition of the Church. Parenthetically, I believe that the great corpus of contemporary art can be and is within the realm of the art of Christians; and indeed, much of it is the work of Christians. But conversely, little of it is truly fitting as *sacred* art and very little of it, as it stands, as *liturgical* art. But then, this is not a legitimate condemnation of modern art, for it was not conceived as sacred art and it was not desired by those whose duty it was to foster sacred art. But surely, the universals of truth and beauty that are so much a part of the genuine new art of our time are as much a part of our inheritance as of any other children of this age.

I am convinced that in our tradition Holy Mother Church is heir to all the knowledge of any age and that these new forms of art are out of our tradition only when referential communication is lost and egoism is rampant. Geoffrey Webb writes that:

Beauty free from self-conscious effort ceases to be the mark of liturgical art when its main object becomes not the adornment of the liturgy, but the self-expression of the "artist." Such a doctrine creates an un-natural obstacle, preventing that reflection of the divine glory which is otherwise the inevitable accompaniment of divine worship. In liturgical art this beauty tends to reappear in proportion as the liturgy is placed first, and as the authority of the liturgical laws is recognized and followed.³

Although we know that modern art has already fallen into an academic period where it can be analyzed, systematized, and done up in the familiar "academic package," still two of the greatest difficulties for the uninitiated Christian in the acceptance of this art might be termed "obscurantism in communication" and "paganism in form." (The difficulty here is, of course, that there is no uniformity of taste or standard of style among educated people; this is somewhat of a phenomenon in our age.)

Modern abstract art has not been con-

cerned with the superficial appearance of things; rather, it has been preoccupied with what might be termed essences. Having made the naïve assumption that all Renaissance art was Christian, we come to believe that all religious art must seek the Renaissance ideal of complete visual representation. This grave error is discernible in the utterances and subjective preferences of many of the Italian hierarchy who are so steeped in the neo-Platonic ideals of their national heritage. From this error, coupled with an amazing interpretation of Aristotle and St. Thomas, we proceed to a position expressed in the dictum: "art must mirror nature." Carried to its "logical" conclusion, this would place the color-corrected photo at the pinnacle of artistic achievement.

In a recent work, Professor Maritain has put it in this manner:

To tell the truth, there is a need for a restatement of the old question of imitation (though the word itself is hopelessly wrong). It is perfectly clear that imitation in the sense of a sheer copy of natural appearances achieved in such a way that the image deceives the eye and is taken for the thing, is a wrong notion, directly opposed to the nature of the art. But Aristotle never had such a notion in mind. He meant the delight in seeing (or beauty) is all the greater as the object seen conveys a greater amount of intuitive knowledge; thus a transapparent reality is made intuitively known. Does not dance "imitate *mores*"? What is "imitated" — or made visibly known — is not natural appearances but secret or transapparent reality through natural appearances. Furthermore St. Thomas insisted that art imitated nature *in her operation* — not in respect to natural appearances, but in respect to the way in which nature herself operates.⁴

At the same time, the criticism of "pagan forms" is a little scrupulous. There is no denying that the contemporary artist has found considerable inspiration in ancient forms just as all styles, consciously or unconsciously, before it. The historian Cheney says:

Art dies periodically of over-refinement,

of sophistication of knowledge that has dulled inspiration. Every so often the artist must strike back to new beginnings near the source where intuition outweighs training, where feeling is not clouded by tradition, where imagination takes only so much of nature as may be needed to communicate emotion or to evoke aesthetic response. In that the advance into modern art was to entail a major, not to say an epochal change, it was necessary to go very far back, to a new beginning in primitivism.⁵

I suppose you might say that modern art has been a great catharsis. In its inception, it was a reaction against all that was deadening and sterile in the official academies. Its very nature was exploratory and experimental. It had regained, in new forms, some of the transcendental characteristics of medieval art, but it was tainted with an excessive egoism — the curse of western art since the high Renaissance. It was a cause worthy enough to attract vigorous young men who, in many cases, renounced all worldly success in search of new truths governing the laws of dynamic equilibrium, of proportional correspondence, of optics, and of psychophysical laws. There was no thought or chance of this sort of experimentation being nurtured within a Church which was still building Roman temples in Paris and flinging classical myths and pink-bottomed putti across the ceilings. The clergy drifted away from the working man and the artist fled from monsignori enraptured in the anthropomorphic ideals of a decayed Renaissance art that, after all, was never able to offer the Church more than an unhappy dicotomy of pagan ideal and Christian virtue.

The reappearance of abstract art in our century is a God-send, because it offers liturgical art a chance for renewal — a chance for a legitimate, living iconography. Again, it might be worth recalling that St. Thomas tells us, "We cannot speak of God except metaphorically." (*Contra Gentiles, Lib. I, Chap. XXX*) It is my belief that great religious art in every epoch has al-

ways been abstract in style and symbolic in nature.

If the opening of the *Salon de Refuses* in 1863 was to sound the death knell of the classical-revival art, it was, also, to herald an era of tremendous artistic activity which, I believe, will eventually change the appearance of many facets of sacred art. This is inevitable if the people are living the liturgy.

I must add, however, that for all practical purposes and with proper respect for the Sacred Office, it is quite impossible to employ *directly* in the realm of sacred art the non-objective, non-referential or, if you wish, non-existential works. But many of us feel that we are greatly indebted to the work of the non-objective artist in that many of these contemporary painters may be thought of as researchers into the life of forms and their plastic relationships. We may liken these abstract artists to the "pure" scientist or mathematician who seeks formulae for the solution of theoretical problems; often at a later date these formulae are employed in "applied" research by workers in utilitarian practice. In the same manner, the architect and the designer are able to utilize and adapt this "pure art" to functional forms. We would, indeed, be negligent and foolish if we do not recognize the wealth of legitimate contemporary plastic devices that may be brought into the temple for God's greater glory, thanks to the labors of souls, often isolated and forgotten, in the market place.

In the same spirit Professor Maritain continues:

Practicing scales is not giving a concert. As an exercise or an experiment, non-representative painting has, I think, unquestionable value. It unbinds the imagination, discloses to the eye of the painter a world of unforeseen possibilities, relationships, correspondences, rhythms and equilibria, enables him more perfectly to master the prime elements of his means of expression; and over and above all, it teaches him himself, in complete freedom, through the release of his own singular

inventive resources as a sensitive instrument.⁶

There are, nevertheless, inherent dangers in the philosophy of neoplasticism and although we may admire the work of Mondrian and the De Stijl group, we must be aware of its ultimate suicidal tendencies:

In the future, the realization of pure plastic expression in palpable reality will replace the work of art. But in order to achieve this orientation toward a universal conception a detachment from the oppression of nature is necessary. Then we will no longer have the need of pictures and sculpture, for we will live in realized art. Art is only a "substitute" as long as the beauty of life is deficient. It will disappear in proportion as life gains in equilibrium. Today art is still of the greatest importance because it demonstrates plastically in a direct way, liberated of individual conceptions, the laws of equilibrium.⁷

CONTEMPORARY RELIGIOUS ART AND EDUCATION

And here I should like to point up our greatest difficulty — that of educating our people as an *audience for* and as *producers of* modern religious art. This, I think, is the most fragile link in our tradition today and continuity will be all but lost, (Many less hopeful than I, claim it has already been lost.) if we do not re-evaluate our educational attitudes toward the fine arts.

Today, we Catholics are the greatest consumers of "fine art" — hundreds of millions of dollars worth every year. And yet, we make almost no provision to train our own to produce what we most need. The fact is that most of our schools of higher education hardly give even lip service to it. The few really active, first-rate art departments (and there are perhaps a half dozen at best) are within the liberal arts framework; this by its very nature relegates the status of the student to that of a pre-professional. (He will need considerable wealth and longevity to attain a professional status in such a system!) To their shame, the majority of our art departments are poor mimics of larger, wealthier secu-

lar college art departments. All too often the program is infected with the "therapeutic attitudes" of well known relativistic philosophies resulting in a glorious pot-pourri of basket weaving and Sunday afternoon flower painting. Apparently, the aim of our departments is to produce easel painters with the ultimate goal of one-man-shows and exhibitions. This system does not produce professionals and, indeed, it is not intended to, nor will it ever produce competent designers to fulfill the Church's need for wall painters, designers in glass, architectural sculptors, etc. Let us face the unpleasant fact that art in the Catholic school is strictly "hot house."

There is, however, no denying that the system will produce teachers to teach teachers to teach teachers and, for those who can afford the graduate work and travel, a few historians (and heavens knows we need both). It will produce a kind of intellectual eunuch, a breed of verbal dilettantes who can talk about art but will never produce any. This is certainly a lamentable state of affairs. Now, I realize that such statements can bring down upon the speaker's head cries of "anti-intellectual," "trade schools," and "would you have our artists ignoramuses?" On the contrary, I would champion artists who can and *will* make what the Church needs. You know, the idea of the erudite artist is not one to be counted on; it will be found only on rare occasions when a difficult personal synthesis has been brought about by individual personalities. Theoretically, it is fine thing to ask for artists with baccalaureate or advanced degrees, but it is to show a gross ignorance of the history of artistic production and of the very nature of the creative act itself.

You cannot expect talented boys with an all-consuming desire to paint or sculpt (architecture is in a different category because of the State license requirements) to spend as many as 25 to 30 hours a week in the classroom so that they may have the privilege of spending 5 to 10 hours in the

studio. No, you will lose these valuable people to the art institutes, museums, and other professional schools, and they will, in most cases, be lost, professionally, to the Church.

In the spirit of fairness and objectivity, I must say that our present system does serve to introduce the student to an enjoyment of art and provide him with a structure of criticism; and this is very good. But if this is all we can offer in our Catholic schools, then we must abandon our ancient tradition of being active participants in the arts and prepare to *act as an audience, and only an audience*, to view works made for us by others.

Surely, there must be reasonable solutions to this problem. Perhaps the most obvious would appear to be the establishment of centers or institutes at a few of our large Catholic universities — centers autonomous in organization but associated with the university where a student could come and learn by producing works of art, of sacred art, under the guidance of *practicing* professional artists. He should be able to live in the stimulating atmosphere of the university and, if he chooses, see and learn more than his own craft, taste a little of philosophy, aesthetics, and theology without the danger of entanglement. The only requirement should be great artistic potential and willingness to work (a full 12 hour day, if necessary). I believe this is the environment where intellectual pride would wither and creative intuition grow. I do not believe any kind of apprenticeship or the like within the "house of religious art goods," for obvious reasons, is the answer.

Nowhere in our time has the tragedy of ignoring our artists been more poignantly illustrated than in the nearsightedness of those entrusted with the production/purchase of church art in Mexico. When the now giants of Mexican art were wretchedly wandering the streets of Mexico City and Guadalajara begging for walls on which to paint and for bread to eat, the Church was

deaf to their cries; there was no place in the great plateresque cathedrals for "the underprivileged fleas." But the government listened to the young peasants who asked only to paint epochs—"public speaking in paint," Charlot has called it.

Today, the walls of old Mexico are a source of amazement to us because of their power and splendor—the greatest display of mural painting since the 16th century. What an everlasting tribute to the charity and wisdom of the communists! And the ironical fact is that so much of the work remains Christian in manner: there is the planting of the True Cross in New Spain, the work signed with hammer and sickle; Siqueiros paints the Fall of Lucifer and the Entombment of Christ; Rivera paints Adam and Eve and the Virtues. Even the Madonna of Guadalupe reappears as a Mexican Virgin. It is remarkable! No one can be aware of the imagery of Orozco's Franciscan fresco in the National Preparatory School in Mexico City without realizing the full extent of the Christian blunder. To think how easily these men could have been put to work for the service of God. Orozco himself wrote that artists do not have any sort of political convictions whatever and those who think they have them are not artists. Yes, these creative giants could have been ours if we had believed in the common man and in the role of

images, as the Marxist did. And I would leave you with this closing thought—a remark of Cardinal Suhard's in speaking about the initiative of thinkers:

The "children of light" are only too often less clever than the "children of darkness"; and that fact, when it was voiced by our Divine Master, was not given as a precept. That Christians have been behind-hand in ideas may be a fact, but it is no virtue. We therefore tell you, Christian thinkers, that your duty is not to follow but to lead. It is not enough for you to be disciples; you must become masters. It does not suffice to imitate; it is necessary to invent.⁸

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- ⁷ Piet Mondrian, *Plastic Art and Pure Plastic Art 1937 and Other Essays 1941-43* (New York: Wittenborn, Schultz, Inc., 1947) p. 32.
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BOOK REVIEWS

THE CATHOLIC ART ASSOCIATION

Art in the Elementary School

A Tentative Course of Study in Art.

Buffalo, New York: The Holling Press, Inc., 501 Washington Street, 1954. 105 pp., 11" x 8½". Many black and white diagrams, \$1.25.

Readers of *Catholic Art Quarterly* and teachers who use the *Catholic Elementary Art Guide* have come to expect quality from the Catholic Art Association. The course of study in art which the Association

has prepared for the New York State Curriculum Committee can take its place with the publications named above. *Art in the Elementary School* offers the kind of guidance teachers in Catholic elementary schools have been waiting for all these years.

Its one-page table of contents is full of promise. Its large divisions are: (1) Art in the Elementary School; (2) The Child and His Abilities; (3) Making Useful Things with Various Materials; and (4) Visual Aids in Art Education. These hold

the keys but the sub-titles reveal the treasure to be found within.

Part I, in an introductory role, sets forth with brevity and clarity the aim of art in Christian education, its place in the total curriculum, and its objectives outlined according to the child's basic relationships: to God, to fellowmen, to nature and to self. It is hard to resist quoting the definitions of "art" and "artist," the statement on the two-fold nature of art, and a well-worded distinction between the sciences and the arts in the elementary school.

Part II, dealing with the child and his abilities, significantly lists, first, the physical and psychological traits of children according to grade levels and age groups. The function of this listing is evident throughout the course. Based on it, for instance, is the excellent brief section on "Art Education in the Kindergarten."

The next forty pages of this part, under the heading "General Outline of Abilities to Be Developed" might be considered the heart of the course, in that it embodies a blending of the Christian philosophy of art with a sure knowledge of children, a fellow-feeling for the classroom teacher, and an appreciation of what can be accomplished in an elementary school. To give an adequate idea of the ingenious organization of this outline is impossible in a short review. A brief quotation (reduced here to two running sentences, but set in prominent relief at the beginning of the section) indicates the scope. "Every child has a general artistic ability to be developed: to communicate his ideas by re-presenting them graphically in a two or three dimensional medium. Abilities which contribute to this development are: intelligent use of *materials*, understanding of *techniques*, acquisition of *skills*, exercise of *creative imagination* [and] recognition of *perfection*."

The "Outline" itself follows in three subdivisions for primary, intermediate and upper grades, respectively. Its headings on double-spread pages are: Abilities to Be

Developed; Suggested Activities; Typical C.S.L. Correlation; Characteristics of Children's Work and Work Habits; and Evaluation of Children's Work and Work Habits. The gradual refining of a given "ability" is shown in the following examples:

(primary) To use several simple materials well, e.g., crayon, paint, clay.

(intermediate) To select materials appropriate to his needs.

(upper) To recognize and choose materials suitable to the requirements of the object being made or the work being done. To respect the nature and limitations of various materials.

No rigid grade placement appears anywhere in the entire volume, but under "Typical C.S.L. Correlation" two suitable activities are suggested for each grade. The guides for the teacher on characteristics and evaluation of children's work and work habits are based consistently on artistic principles and on an understanding of physical and psychological traits of children at a given age level.

Part III gives the teacher, in a concise form, a correct point of view regarding the making of things with various materials. It is a section which will be well-thumbed because it furnishes help, both graphic and verbal, on such problems as the following: carving (soap, plaster, wax, wood) clay modeling, crayon techniques, discarded materials, leathercraft, metal craft, painting, paper and cardboard construction, printing techniques, puppetry, weaving, and the making of murals, "Flannel-graph" characters, et cetera. This part of the book constitutes a kind of course-in-art-for-the-teacher because it provides techniques for herself, practical hints on organization of materials and of the children, procedures, conditions for work, sources of supplies, and a bibliography. It is a delight to come across the miniature drawings of children working together on some of

these projects and to see as a caption: "Efficient coöperation makes us more docile to the action of the Holy Spirit."

Part IV offers much help on visual aids of many kinds, ranging from ordinary, available things to masterpieces. The subdivisions are: "Junior Art History" and "Filmstrips and Films." The latter consists of a carefully selected bibliography which supplies complete information about each item.

The Junior Art History is all that its title indicates. It lists for each grade "a selection of pictures which at the end of the eighth year constitutes a Junior History of Art, which properly handled, will give the student a familiarity with . . . [his] artistic heritage." The selection represents works of art of all periods and of all kinds: "paddles as well as cathedrals, pictures as well as vases, aqueducts as well as pectoral jewelry." Furthermore, it is a *new* collection which includes quite a number of pictures unknown in the usual "picture study" outlines familiar to most of us. Its purpose is to develop art appreciation, defined as ". . . simply the understanding of the rightness of the things made and the enjoyment of the perfection revealed." A sample method, which calls for observation, subject comprehension, personal and social development, and aesthetic concepts is outlined and adapted to each age level. (It is the prediction of this reviewer that the quality of pictures displayed in schools, of religious picture books, and of holy cards given to children will be mightily influenced when, through this Junior Art History plan, teachers and children will have learned together to "enjoy the perfection revealed" in works of art.)

A note in the course of study states that the sets of pictures, with guide sheets for the teacher, may be obtained from Barton-Cotton, Inc., 1102-28 N. Chester Street, Baltimore 13, Maryland.

To one who has been close to the advance of curriculum development in Catholic elementary schools within the

past fifteen years, *Art In The Elementary School* is more than an outstanding course of study. It is an example of the cooperation of groups within the Mystical Body of Christ in the production of an instrument for the use and the spiritual growth of all the members. The Catholic Art Association, in preparing this course, accepted and built upon the Christian Social Living Program formulated by the Commission on American Citizenship at the Catholic University of America, thus furthering the usefulness of both groups to Catholic education. A number of Religious Communities gave the services of their members for the "right making" of a truly Catholic Course of Study in Art. This admirable union of effort has enabled the Catholic Superintendents of Schools in the Diocese of New York State to round out their series of courses of study in all subjects, and it has made available an art course which might be used in any Catholic school in the nation.

Sister Mary Ramon, O.P.

BURLING, JUDITH AND ARTHUR HART
Chinese Art

New York: The Studio Publications in association with Thomas Y. Crowell Company, 1953. 384 pp., 224 photographs, 9 in color, \$8.50.

Never before has there been the great need that there is today for a sympathetic understanding of China. Time was when European thinkers were so full of admiration as to call China the Celestial Kingdom and her inhabitants celestials. Our own day, on the contrary, has produced the continual and unthinking adulation of the Chinese revolutionaries who overthrew the ancient order, and the writing of books on "What's wrong with China."

In Judith and Arthur Hart Burling's book, *Chinese Art*, we find what was, and is, right with China. Not the mere dull catalogue of lovely objects that so many books on Chinese art have been, this work

presents a broad and stimulating picture of whole culture. Pointed toward the incipient collector or beginning art student, it provides a synthesis of the many arts through a constant emphasis on craftsmanship and poetry. We read (p. 353), for example, that "Drawings and figures . . . always delightful in themselves . . . are also intended to convey some inner meaning." The proper use of Chinese paintings is pointed out (p. 68) in a quotation from Su T'ung Po:

"All day long, without haste, we
spread the pictures out.
Our wandering souls are deeply
stirred, our hearts are purified . . ."

This is the first general work which we know of that illustrates snuff bottles and hair ornaments along with Shang bronzes, the first to mention between two covers the great names of famous Sung painters and unknown carpenters who "worked collectively for many centuries to uphold the standards of their crafts."

This reviewer has indicated elsewhere in a particularized review in the *Far Eastern Ceramic Bulletin*, Vol. V, No. 4, December 1953, that a number of glaring errors or misstatements are to be found in the section on ceramics. In general, however, the facts will be found to be correct — and, in any case, the charm and the worth of the book rests heavily on the mass of story and legend and philosophy and significance that hold the facts in proper balance. Thus it is that the authors are likely to lead many an untrained and unsuspecting reader into the Chinese tangible presentations of Truth, Goodness, and Beauty.

James Marshall Plumer

BOSSERT, HELMUTH T.

Folk Art of Europe

New York: Frederick A. Praeger, 1953.
115 pp., including 16 half-tone and 72 full color plates, \$17.50.

This is a magnificent record of the peasant arts of Europe in the centuries pre-

ceding the Industrial Revolution. Most of the objects illustrated are from the 18th and 19th centuries, but a few go back as far as the 14th. Over 1500 of them are shown, some in half-tone from photographs, but the majority in color from carefully made drawings. Curiously enough, there is no reference to these drawings or to their authorship. Almost every country is represented, from the Caucasus to the Atlantic and from frozen Lapland to the Isles of Greece. All these objects are of practical use — clothing, wall hangings, floor coverings, furniture, household utensils and tools, cups, plates, jugs, and tiles. There is even a page devoted to Easter eggs. Perhaps half of the artifacts shown are loom work and needle work, the rest being from the hands of the potter, the smith and the carver in wood and bone. Every piece is alive and interesting, most of them are beautiful and not a few superlatively so.

These works are not only uninfluenced by the Industrial Revolution, but they are remarkably free from influence traceable to the Italian Renaissance. Where there is obvious Renaissance influence, the quality of the design is usually inferior. Indeed, the most distinguished work is in general that of peoples living farthest from the centers of sophistication — in Scandinavia, the Balkans, and in Iberia. There are but few examples from England, France and Italy, and those shown are not of great formal interest. The Italian examples are easily the least successful in the book, being notably inferior both in the handling of scale and of color. But these lapses represent only a small minority, the general level being childlike in its directness, simplicity, ingenuity and imagination, and in its refreshing freedom from sophistication.

The book strikes this reviewer as a monument to artistic democracy, showing what ordinary unlettered men and women are capable of when they are part of a living tradition, and when uncorrupted by false ideas. Mr. Chesterton once remarked that "if a thing is worth doing at all, it is

worth doing badly," going on to explain this somewhat dark saying by pointing out that democracy means doing things for oneself, even though they might be done better by an official or a specialist. It is democratic for a man to choose his own wife even though a marriage expert with a card index of available young ladies might have made a more prudent selection. The men and women, the glory of whose works shines from these pages, made these things for their own families' use, and to suit themselves, quite undisturbed by the contempt that the art experts of the 18th and 19th centuries would have felt for such barbarities, if they had seen them.

These people produced these things to suit themselves. In the mode of production that has superseded and destroyed theirs, things are made officially by experts. We are familiar with the arguments for industrialism, but it cannot compete in quality. Would it be unfair to industrialism to compare the things illustrated in this book to those shown in the Sears Roebuck cata-

log? Those are the kinds of things that most of our people buy and use today. Or, if this comparison is not fair, take the objects shown in our art magazines — the contemporary objects — which have been selected by experts for their quality, and compare them with these peasant works. In freedom and fancy, in technical skill and formal power, these old peasants, it seems to me, beat the professional "artist" at his own game, in addition to making things of practical use.

Herr Bossert's introduction is a rather sad piece of professional speculative whimble-whamble, of doubtful truth and of no use whatever to the man who wants to see things better made in his own time. The value of his book is not there, but in the beauty of these skillfully and lovingly made drawings of the quite "artless" furnishings of simple men and women of an earlier day. It is a magnificent collection, and magnificently displayed. All who love "democracy in production" will want to own it.

Graham Carey

OUR COVER DESIGNS

This is the last issue of Volume XVII, and on our cover is the last of the series of designs which assign the quarters of the year to the two St. Johns and the two Archangels. Our next issue begins a new series of cover drawings, also the work of Mr. Clemens Schmidt of Wiesbaden, Germany. To make what we would like to say about these designs clearer, we are printing here black and white reductions of them. They represent the constellations Aquarius, Taurus, Leo and Scorpio, and the evangelical emblems with which tradition has associated them.

The four living creatures which play such a dramatic part in Ezechiel's vision of the throne of Jahweh (Ezechiel I, 5-28), and of St. John's of the throne of Christ (Apocalypse IV, 6-10), are to be found among the cosmic and religious symbols

of many pagan peoples of much greater antiquity. In ancient China, the heavens were divided into four super constellations or palaces inhabited by celestial kings and represented by symbolic animals. In Persia four great stars were worshipped which, 5,000 years ago marked the four cardinal positions of the sun, his solstices and equinoxes. In India, each of these quarters was ruled by one of the locapalas, vice-regents of the Land of Day. In each of these cases, and there are others, we may safely assume that the four were originally ancillary to One, even though with the progressive degeneration of pagan religions, the One too often got crowded into the background or was forgotten altogether.

In the story of these four astral symbols we can see the whole history of religion.



First, though by implication only, we are aware of the primordial revelation of a single supreme Deity. Then, to express the supreme Deity's greatness, we see the development of astronomical symbols — the four great powers waiting upon the One. Then comes, gradually, the degeneration of religion, the swallowing up of the true and difficult conception by less true and easier conceptions, the servants supplementing their Master, the lapse into polytheism. And then the return to truth, the revelation to the Chosen People of the original and pure monotheistic doctrine. To Ezechiel in his vision, the "living creatures" appear not as gods, but as angelic pillars of the One Creator's terrifying judgment seat. And finally, in the Apocalypse, they assume their ultimate significance as heralds before the throne of the Incarnate Word.

More briefly still: in paganism, the four archers inform us of the deeds of the sun, or of God typified by the sun. They show forth four of his aspects. In the Old Law they strive to give us some hint of the infinity of the Father who is enthroned above the topmost stars. In the New Law, they tell us of the life and death of the Lamb who is slain before the beginning of the world.

It is not strange that early Christian

writers assumed that the four living creatures before the throne of Christ represented the four Evangelists, for it is from the gospel writers that we learn of the life and death of the Lamb. Although for many centuries there was no accepted convention as to which animal represented which evangelist, Christian artists used these figures, and have assigned to each the quarter of the year which antiquity associated with it. Thus to St. Matthew falls the winter, to St. Mark the summer, to St. Luke the spring, and to St. John the autumn.

Students of astronomy may observe that Mr. Schmidt has taken certain liberties with the shapes of the constellations, but he has done this wittingly, so that both the animal and the constellation will be more legible when superimposed. For the sake of simplicity he has also omitted the wings of the man, the bull, and the lion. In putting our year, thus, under the patronage of the Evangelists, who are the central and cardinal Christian writers, we feel that we are also performing an act of piety to our remote ancestors, and bringing into light and usefulness what the darkness of their times had obscured. Paraphrasing St. Paul, we may say that "what they ignorantly worshipped, we know." — G. C.



REPORT ON WORKSHOP IN CREATIVE ART

From June 11 to 22, the Catholic University of America again sponsored a C.A.A. workshop. It was dedicated to our Lady and devoted to creative art on all levels. The participants sang the *Salve Regina* at the opening session of each day. Although there was no specific paper on the subject, the Marian spirit was evident in many ways. There were paintings interpreting our Lady's life and influence in the world, paper mosaics of her titles, a mobile of the Woman of the Apocalypse, an exhibition of Marian prints by silk screen, a demonstration of rosary making, and various other projects directly concerned with her honor.

The entire workshop was built about a theme which must be dear to Mary's heart: the Holy Father's program for the revival of the Christian spirit in art. The morning lectures were concerned with history, philosophy, and point of view. The lively discussions which followed, clarified obscurities and opened new, challenging lines of thought. On one occasion, representatives of the N.C.C.W. presented the point of



view of mothers on the subject of training in art for children in Catholic schools. The result was a promise of active coöperation between the two associations for the benefit of the children concerned.

It is not difficult to account for the great enthusiasm which characterized the workshop throughout. The speakers were able and ready for all questions. The seminar directors gave generously of time and advice. Activities and interests were varied and absorbing. Not the least valuable experiences were the personal exchanges of views and the conferences on professional problems. "It was one of the most stimulating experiences of my life," said one Sister. "The most Catholic thing I have ever attended," said another. A secular teacher exclaimed, "I had no idea such wonderful things happened at the Workshops! Everybody should know about them—and attend at least one." And that is the way we feel about it, too.

Sister Esther, Director
The many excellent suggestions which were made during the Workshop served as a basis for the tentative program for the 1954 C.A.A. National Convention (see program on following page) which will be held at St. Mary-of-the-Woods College under the direction of Sister Esther.



C.A.A. NATIONAL CONVENTION, 1954

Theme: *The Renovation of Christian Art Under the Patronage of the Immaculate Conception*

The National Convention of the C.A.A. will be held November 26 and 27 at St. Mary-of-the-Woods College, St. Mary-of-the-Woods, Indiana. Complete details and exhibition blanks will be supplied in the President's pre-convention letter to members. The tentative program follows:

NOVEMBER 25 — THURSDAY —

- 2:00 P. M. Officers' Meeting
- 7:00 P. M. Education Committee Meeting

NOVEMBER 26 — FRIDAY —

- 8:30 A. M. Registration
- 9:00 A. M. *Missa Cantata*
- 10:00 A. M. *Address of Welcome* — Sister Marie Perpetua, S.P., Dean of the College
The President's Address — The Reverend David Ross King, President of the C.A.A.
- 10:45 A. M. *Presentation of the Theme* — Sister Esther, S.P., St. Mary-of-the-Woods, Ind.
Panel: *Opportunities for Renovation of Catholic Art in the Elementary School System*: Sister Jeanne, O.S.F., Buffalo, N. Y.
In Catholic High Schools: Sister Augusta, S.C., Cincinnati, O.
In Adult Education and Parent Contacts: Sister M. Rosine, R.S.M., Cincinnati, O.
In Religious Goods Shops: Miss Nina Polcyn, Chicago, Ill.
In Religious Orientation of Catholic Art Students: Sister Magdalen Mary, I.H.M., Los Angeles, Calif.

12:00 NOON — LUNCHEON —

- 1:00 P. M. Demonstrations and Discussions:
Enameling on Metal, American Art Clay Co., Indianapolis, Ind.
Silk Screen Processes:
Serigraph—Sister Corita, I.H.M., Los Angeles, California
Photo-film—Sister Rita Ann, S.P., St. Mary-of-the-Woods, Ind.
Textiles for the Christian Home, Miss Eileen Niemeier, Loveland, O.
Ceramic Techniques for Church Use, Sister Magdalen Mary, I.H.M., Los Angeles, Calif.
Simple Hand Pottery Techniques, American Art Clay Co.
Mosaics with Limited Means, Miss Adé de Bethune, Newport, R. I.
- 4:00 P. M. Group Meetings:
In-Service Workshops for Elementary Teachers, Sister Patrice, F.S.P.A., La Crosse, Wis., and Sister Marie Pierre, C.S.J., St. Paul, Minn.
Adult Education and Parent Contacts, Sister M. Rosine, R.S.M., Cincinnati, O., and Sister Helena, O.S.F., Milwaukee, Wis.
Artist-Dealer-Buyer Contacts, Miss Nina Polcyn, Chicago, Ill.
- 5:30 P. M. Compline and Benediction
- 6:00 P. M. Dinner
- 7:30 P. M. *The Liturgical Spirit in the Catholic Home*, Mrs. Florence S. Berger, Cincinnati, O.

SATURDAY — NOVEMBER 27 —

- 9:00 A. M. *Missa Cantata*
Homily, The Reverend Rollins Lambert
- 10:00 A. M. Symposium: *Training the Catholic Artist*
The Reverend Anthony Lauck, C.S.C., Notre Dame, Indiana
Sister Magdalen Mary, I.H.M., Los Angeles, Calif.
Miss Ann Grill, Chicago, Ill.
Mr. Edward Demers, Dubuque, Iowa
- 11:00 A. M. *Art Training for Clergy and Seminarians*
The Reverend Donald Walpole, O.S.B., St. Meinrad, Ind.
The Reverend Richard Douaire, Chicago, Ill.
The Reverend Rollins Lambert, Chicago, Ill.

12:00 NOON — LUNCHEON —

- 1:30 P. M. President's and Officers' Reports
- 2:15 P. M. *Today's Need for Catholic Art*, Graham Carey, Fair Haven, Vt.
- 3:30 P. M. Sectional Meetings:
Elementary, Sister Marie Pierre, C.S.J., St. Paul, Minn.
Secondary, Sister M. Joanne, S.N.D., Toledo, O.
College, Sister Magdalen Mary, I.H.M., Los Angeles, Calif.
Professional, Mr. Robert Leader, Notre Dame, Ind.
Seminary-Novitiate, The Reverend Donald Walpole, O.S.B., St. Meinrad, Ind.
- 5:30 P. M. Compline and Benediction
- 6:00 P. M. Blessing of the Advent Wreath followed by Dinner
- 7:30 P. M. Officers' Meeting
Recordings from the Catholic University — C.A.A. 1954 Workshop

OUR CONTRIBUTORS:

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